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ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

WEDNESDAY NEXT, June 13.—EXHIBITION OF PLANTS,
FLOWERS AND FRUIT.

Tickets to be obtained only at the Gardens, and of the Society's Clerks at Auctioneer's Office, St. James's Hall, by vouchers from Booksellers of the Society, price 5s., or on the day of the Exhibition, 7s. 6d. each. Gates open at 2 o'clock.

Military Bands will play from 2 to 7 o'clock.

ROYAL HORTICULTURAL SOCIETY, SOUTH KENSINGTON, W.

NOTICE.—A MEETING of the Fruit and Floral Committees will be held on TUESDAY NEXT, June 13, at 11, for half-past, precisely. Sir J. C. BIRKBECK, F.R.S., will take the chair. At the close of the Lecture, On *Lodicea Magna*, a new plant, will be exhibited in full flower, by James Bateman, Esq., F.R.S., &c. Band every Tuesday to June 30, from 4 o'clock.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL

In aid of the Funds of the

BIRMINGHAM GENERAL HOSPITAL.

TWENTY-NINTH CELEBRATION.

On TUESDAY, the 27th, WEDNESDAY, the 28th, THURSDAY, the 29th, and FRIDAY, the 30th August.

Patrons.

HER MOST GRACIOUS MAJESTY THE QUEEN.

HER ROYAL HIGHNESS THE PRINCE OF WALES.

HER ROYAL HIGHNESS THE PRINCESS OF WALES.

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THE GOVERNESSSES' INSTITUTION, 34, SOHO-SQUARE.—Miss WAGHORN respectfully invites attention to the REGISTER of English and Foreign GOVERNESSSES, Teachers, Companions, Tutors, and Professors. School Property transferred, and Pupils introduced in England, France, and Germany.

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Testimonials to be sent by July 10th, to the Head Master, of whom also any further information may be asked.

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MESSRS.

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LITERATURE

The Life and Death of Jason: a Poem. By William Morris. (Bell & Daldy.)

NEARLY ten years have passed since Mr. Morris published his 'Defence of Guenevere, and other Poems,' and it is a new proof of the vitality inherent in true poetry that a volume which attracted little attention at the period of its issue, or indeed for some time afterwards, has gradually gained for itself an increasing audience amongst men of imaginative taste. The poem which gave its name to the book was not, indeed, the best in it; but the tragic and passionate tale, 'The Haystack in the Floods,' 'The Chapel in Lyonsse,' with its pensive and suggestive sweetness, 'Riding Together,' in which a sad adventure is set in a frame of description which has almost the vividness of visible form and colour, and 'The Praise of my Lady,' with a quaint simplicity which, though it now and then excites a smile, is steeped in the spirit of old chivalric lore,—these are pieces which, if still "caviare to the general," are well known to that select court of judges which awards his crown to the singer.

The work to which we have referred, however,—a collection of poems, none of which are of great length,—can hardly have prepared the readers of Mr. Morris for the ambitious venture which we have now to notice. If 'The Life and Death of Jason' do not fulfil all the conditions of an epic, it certainly approaches nearer to that class of composition than to any other, its design calling upon all the qualities of mind that are demanded by epic narrative. Following the career of Jason from his childhood till he lies crushed beneath the fatal beam of Argo, Mr. Morris sets forth in minute detail the story of his exploits, his perils, his triumphs, and his faithlessness to Medea, who is of course a figure not second in importance to that of Jason himself. Juno, under various disguises, is conspicuous on all occasions that affect the fortunes of his favoured hero; and Circe, the Sirens and the Hesperides combine with mortal agents to work out the eventful drama.

In the execution of a plan embracing persons so dignified, and an action so romantic, Mr. Morris has displayed poetic qualities rare in themselves, and especially rare in these days, when poets, amongst others, have too much conformed to the public impatience of high Art. We should have to go back for a quarter of a century to find any labour of equal pretension that exhibits the same amount of fortitude in the writer, and the same intimate knowledge of all that relates to his theme,—a knowledge which, implying something far more than correct and ample information, betrays itself often by careless happiness of allusion, and a mode of expression which might seem to have sprung from living amongst the scenes and persons described. Mr. Morris portrays the spirit, the manners, and the localities of the ancient Greeks as if he had been one of them. In dealing with classical legends he is as full of simple, child-like faith as was Froissart in dealing with the legends of mediæval chivalry. He is averse almost to a fault from the introduction of set pictures and climaxes, and accordingly those salient points in Jason's story from which most will be expected,—the winning of the Fleece itself, for instance,—by no means give rise to the most successful portions of the poem. Throughout, Mr. Morris assumes the part of a chronicler who has a tale to tell, the interest of which is to be found in the events,

and not in the chances which they afford for imaginative display. Many readers, consequently, will peruse page after page of 'Jason' without being startled into admiration; but the charm of the narrative will, we think, grow upon them by degrees, until they know at last that the smooth river, upon which they have been borne, is a strong though even current. To leave metaphor, so thoroughly has Mr. Morris shunned all parade, that the happiness of epithet and of local colouring, the picturesque detail and the appropriate phrase, which give life and individuality to his pictures, are for the most part known only by their effects and only fully appreciated in the retrospect.

From what has been said it will be plain that a few extracts will give no adequate idea of a work the value of which resides in its harmony and completeness. Still, readers will not excuse us from giving some passages from a poem of which we have spoken so highly. Waving then, on account of its length, the gathering together of Jason's companions, a striking catalogue of individualities and of local specialities,—our first extract shall be the description of Iolchos on the morning when the heroes depart,—a picture which will at once prove that minuteness of work and breadth of effect of which the poem affords so many examples. Nor will the poetic reader miss the pathos of the closing lines, which temper the full blaze of youthful adventure with a soft cloud of regretful memory:

But through the town few eyes were sealed by sleep
When the sun rose; yea, and the upland sheep
Must guard themselves for that one morn at least
Against the wolf; and wary doves may feast
Uncared that morning on the ripening corn.
Nor did the whetstone touch the scythe that morn;
And all unheeded did the mackerel shoal
Make green the blue waves, or the porpoise roll
Through changing hills and valleys of the sea.

For 'twixt the thronging people solemnly

The heroes went afoot along the way
That led unto the haven of the bay,
And as they went the roses rained on them
From windows glorious with the well-wrought hem
Of many a purple cloth; and all their spears
Were twined with flowers that the fair earth bears;
And round their ladies' tokens were there set
About their helmets, flowery wreaths, still wet
With beaded dew of the scarce vanished night.

So as they passed, the young men at the sight
Shouted for joy, and their hearts swelled with pride;
But scarce the elders could behold dry-eyed
The glorious show, remembering well the days
When they were able too to win them praise,
And in their hearts was hope of days to come.

Jason cuts the cable, and Argo plunged seaward,—

Set free, and smitten by the western breeze,
And raised herself against the ridgy seas,
With golden eyes turned toward the Colchian land,
Still heedful of wise Tiphys' skilful hand.

But silent sat the heroes by the oar,

Harkening the sounds borne from the lessening shore;
The lowing of the doomed and flower-crowned beasts,
The plaintive singing of the ancient priests,
Mingled with blare of trumpets, and the sound
Of all the many folk that stood around
The altar and the temple by the sea.
So sat they pondering much and silently,
Till all the landward noises died away,
And, midmost now of the green sunny bay,
They heard no sound but washing of the seas
And piping of the following western breeze,
And heavy measured beating of the ears:
So left the Argo the Thessalian shores.

Obstinately resisting the temptations of the text for nearly a hundred pages, we next quote the flight of the heroes from Colchis after the Fleece has been won. By the aid of Medea they embark secretly in Argo, but the Colchian king follows in their wake, and the intercepting galley of his son Absyrtus lies in their van:

Now swift beneath the oar-strokes Argo flew,
While the sun rose behind them, and they drew
Unto the river's mouth, nor failed to see
Absyrtus' galley waiting watchfully
Betwixt them and the white-topped turbid bar.
Therefore they gat them ready now for war,
With joyful hearts, for sharp they snuffed the sea,
And saw the great waves tumbling green and free
Outside the bar upon the way to Greece,
The rough green way to glory and sweet peace.

Then to the prow gat Jason, and the maid
Must needs be with him, though right sore afraid,
As nearing now the Colchian ship, they hung
On balanced oars; but the wild Arcas strung
His deadly bow, and closed into the top.

Then Jason cried: "Absyrtus, will ye stop

Our peaceful keel, or let us take the sea?

Soothly, have we no will to fight with thee?

What is it thou will have this dawn of day?"

Now on the other prow Absyrtus stood,

His usage red with eager wrathful blood,

And in his right hand shook a mighty spear,

And said: "O seafarers, pass not here,

For gifts or prayers, but if it must be so,

Over our sunken bulwarks shall ye go."

Not ask me why, for then my father wills.

Yet, as I now behold you, my heart thrills

With wrath indeed, and hearken for what cause,

That ye against all friendship and good laws

Bear off my sister with you, wherefore now

Maris give you courage, and a brazen brow!

That ye may try this dangerous path in vain,

For soothly, or your slaughter am I fain."

Then Jason wretchedly threw up his head,

But ere the shout came, fair Melea said,

In trembling whisper thrilling through her ear:—

"Haste, quick upon them! If before is fear,

Behind is death!" Then Jason turning, saw

A tall ship staggering with the gusty flaw,

Just entering the long reach where they were,

And heard her horn through the fresh morning air.

Then lifted he his hand, and with a cry

Back flew the balanced oar full orderly,

And toward the doomed ship the mighty Argo passed;

Thereon Absyrtus shouted loud, and cast

His spear at Jason, that before his feet

Stuck in the deck, then out the arrows fleet

Burst from the Colchians, and scarce did they spare

Medea's trembling side and bosom fair;

But Jason, roaring as the lions,

Where round her helpless whelps the hunters press,

Whirled round his head his mighty brass-bound spear.

Then flying, smote the Prince beneath the ear,

As Arcas' arrow sunk into his side.

Then falling, scarce he met the rushing tide,

Even Argo's mighty prow had thrust apart

The hulls divided, and through the fair ship's heart

Had thrust her iron beak, then the green wave

Rushed in as rush the waters through a cove

That tunneled half a sea-girl lonely rock.

Then drawing swiftly backward from the shock,

And heeding not the noise of fear and woe,

They left the wretches dealing with their foe;

Then at the following ship threw back a shore,

And seaward o'er the bar drove Argo out.

To some felicities of description in the above, we have drawn attention by italics; but few will require such aid for the appreciation of painting so full of life and movement, so well studied in its particulars, yet so free and bold in its entirety.

Our last extract must be the description of the abode of the Hesperides. Here, again, reflection will show what wealth of full and just observation the writer has amassed, and how delightfully he has veiled the hard toil of his process by his ease of manner and his happy glow of imagination:—

But toward the south a little now they beat,
And for awhile o'er landless sea they went,
But on a third day made another land
At dawn of day, and thitherward did stand.
And since the wind blew lightly from the shore,
Somewhat abeam, they feared not with the oar
To push across the shallowing sea and green,
That washed a land the fairest they had seen,
Whose shell-strewn beach at highest of the tide
Twixt sea and flowery shore was nowise wide,
And drawn a little backward from the sea.
There stood a marble wall wrought cunningly,
Rosy and white, set thick with images,
And over-topped with heavy-fruited trees,
Which by the shore ran, as the bay did bend,
And to their eyes had neither gap nor end;
Nor any gate; and looking over this,
They saw a place not made for earthly bliss,
Or eyes of dying men, for growing there
The yellow apple and the painted pear,
And well-filled golden cups of oranges
Hung amid groves of pointed cypress trees;
On grassy slopes the twining vine-boughs grew,
And hoary olives 'twixt far mountain-blue,
And many-coloured flowers, like a cloud
The rugged southern cliffs did softly shroud;
And many a green-necked bird they saw alight
Within the slim-leaved, thorny pomegranate,
That flung its unstrung rubies on the grass,
And slowly o'er the place the wind did pass
Heavy with many odours that it bore
From thomy hills down to the sea-beat shore,
Because no flower there is, that all the year,
From spring to autumn, beareth otherwise,
But there it flourished; nor the fruit alone
From 'twixt the green leaves and the boughs outshone,
For there each tree was ever flowering.
Nor was there lacking many a living thing

Changed of its nature, for the roe-deer there
Walked fearless with the tiger, and the bear
Rolled sleepily upon the fruit-strown grass,
Letting the coney's o'er his rough hide pass,
With blinking eyes, that meant no treachery.
Careless the partridge passed the red fox by;
Untouched the serpent left the thrushes brown,
And as a picture was the lion's frown.

But in the midst there was a grassy space,
Raised somewhat over all the flowery place,
On marble terrace-walls wrought like a dream;
And round about it ran a clear blue stream,
Bridged o'er with marble steps, and midmost there
Grew a green tree, whose smooth grey boughs did bear
Such fruit as never man elsewhere has seen,
For 'twixt the sunlight and the shadow green
Shone out fair apples of red gleaming gold.
Moreover round the tree, in many a fold,
Lay coiled a dragon, glittering little less
Than that which his eternal watchfulness
Was set to guard; nor yet was he alone,
For from the daisied grass about him shone
Gold raiment wrapping round two damsels fair,
And one upon the steps combed out her hair,
And with shut eyes sung low as in a dream;
And one stood naked in the cold blue stream,
While on the bank her golden raiment lay;
But on that noon tide of the quivering day,
She only, hearing the seafarer's shout,
Her lovely golden head had turned about,
And seen their white sail flapping o'er the wall,
And as she turned had let her tresses fall,
Which the thin water rippling round her knee
Bore outward from her toward the restless sea.

We are compelled to pass over the lyrics which relieve the narrative. Of these the most admirable is the contest between Orpheus and the Sirens, the former urging the Argonauts to pursue their course by the stimulus of pure and ennobling attractions, the latter seeking to detain them by the spells of vicious allurement. For beauty and psychology this contest must be ranked with Mr. Morris's best achievement.

Long as our notice is already, we have failed to give anything like a complete account of this remarkable poem, and have chiefly contented ourselves with comments upon its general character. Some drawbacks from the high pleasure derivable from the work must now be mentioned. With all the variety of adventure which the career of Jason affords, he is not himself the most interesting of heroes. However brave and adventurous he may be, with a goddess and a sorceress ever at his side to rescue him from his perils, it is impossible to feel all the sympathy for him that we should give to a more self-dependent adventurer. Medea, in fact, is the presiding spirit of the poem. Her character is well drawn from the first; and with great skill the sense of a sad destiny is early in the poem associated with the majestic beauty of the enchantress. In her, indeed, whatever human emotion the poem contains finds its chief vent. But even in her case, passion and grief are subordinated to the prevailing law of repose. Probably by the poet's design, although his expression of emotion sometimes charms us, it neither rouses nor pierces. His great merits are his feeling for the supernatural, his love of romance, his vivid descriptions of scenery, the identification of his modes of seeing and thinking with those of the ancient Greek, and the conscientious labour which underlies the whole poem. But the human element is comparatively wanting.

In his passion for Nature, Mr. Morris is a painter; but in dealing with persons, his bias—at least in this poem—is towards the serene and the sculpturesque. The reader walks in a Southern garden which fronts upon the sea. We have the pungent air, the moving sapphire of the waters, and the fresh verdure of the trees; but the forms that glance through the last are marble, not flesh.

Minor faults might, doubtless, be pointed out. Occasionally, simplicity degenerates into baldness; occasionally, too, we meet with a line the harshness of which can hardly be justified by the intention of giving variety to the verse. How many times Mr. Morris applies the

epithet "wan" to the sea, we will not precisely say; but we think they might be counted by scores. To dwell, however, upon flaws of this kind in so large a work, would be hypercriticism. We close, however, by remarking, less as an objection than as a significant fact, that the sole, but probably sufficient, hold of this poem upon the reader is the presence of beauty. Except in this respect, 'The Life and Death of Jason' has nothing in common with the hopes, the interests and the sympathies of modern life. For all that appears in this poem, the creed of Christendom might never have been professed. Its great lessons, that suffering ennobles, that self-sacrifice is the germ of blessedness, that man's earthly life is but a road, and death but a portal, to a more glorious realm, might never have been taught. We will not upbraid Mr. Morris for having carried us once more to the dreamy but lovely shores of classic romance. Still a regret will arise that he did not emulate the fortitude of his own Argonauts, and, resisting the Sirens on the enchanted coast of Mythology, push on to regions of song fainter, perhaps, in colour and severer in clime, but quickened by a more vital air, and crowned by temples that bear witness to a living belief, instead of commemorating a dead one.

The M'Gillicuddy Papers: a Selection from the Family Archives of "The M'Gillicuddy of the Reeks." With an Introductory Memoir; being a Contribution to the History of the County of Kerry. By W. Maziere Brady, D.D. (Longmans & Co.)

Ireland before the Union; with Revelations from the unpublished Diary of Lord Clonmell, Chief Justice of the King's Bench in Ireland (1774-98). A Sequel to the Sham Squire and the Informers of 1798. By W. J. Fitzpatrick. (Dublin, Kelly; London, Hotten.)

Irish Emigration and the Tenure of Land in Ireland. By Lord Dufferin. (Sotheran & Co.)

In various ways, Irish history and Irish character are illustrated with great truthfulness in the above volumes. The once great sept of the Donogh O'Sullivan M'Gillicuddy, whose "reeks" are familiar to all who have visited Killarney, is now represented by a lad of seventeen; and we hope his estate is being as well looked after by his guardians as his family papers have been by his friends. A hundred and forty-two of them are here preserved, and although they generally consist of legal documents, mortgages, contracts, petitions, &c., yet something is to be learnt from them which might not be accessible elsewhere. One of the lessons they impart is, that English Governments were not so cruel as they have been represented. The M'Gillicuddys, who lost their lands through rebelling against Elizabeth, seem to have recovered most of them, and the owners to have become wisely loyal to the power by whose favour restoration was effected. The M'Gillicuddys proved themselves valiant soldiers beneath the English banner; but they were not always so loyal in love as they were valiant in war.

The whole M'Gillicuddy history is comprised within Dr. Brady's volume; and when we say that it puts the family before the reader from the third to the nineteenth centuries, from "the celebrated Prince Oilill Olum" to "Richard Patrick . . . the present M'Gillicuddy . . . born 1850," we indicate the antiquity and vitality of the family. The old name of O'Sullivan gave way to the present one, in honour of St. Mochada, founder of Lismore. A chief of the O'Sullivans, in honour of the

Saint, called himself Gilly Mochada, "servant of Mochada"; and the descendants of that chief have been M'Gilly Mochada, or M'Gillycuddy, sons of the servant of the saint of Lismore. They have retained a name which at all events is pronounceable. English readers may be told that Olum married a Princess Sadhoh, which name is literally *Sally*, but it must be pronounced "Soy." So Lughaidh is, in Irish utterance, *Loo-ey*, and Magh Muircainhe has its proper sound in *Moy Macreevy*. We leave the M'Gillicuddy mortgage and transfer papers to archeologists, with the remark that some of the servants of Mochada must have been extremely unpleasant people. One would not have cared to ask hospitality at the castle gate of that Lord of the Reeks who was of the Elizabethan period, and who is described by Angus O'Daly,—probably a satirist who had never had a skinfull of the O'Sullivan claret,—as "hating mankind as the daisy hates the night."

But, while Dr. Brady introduces us to one especially misanthropical M'Gillicuddy, Mr. Fitzpatrick introduces us to a crowd of hypocritical knaves, or unblushing rascals, or reckless gamblers, or fellows too idle to do aught but tempt the Devil by their idleness. Mr. Fitzpatrick bewails the fact that groups of his Stillorgan peasant neighbours may be frequently seen, in fifteens and twenties, eagerly gambling. The vice is an old one. Three centuries ago the "Carrows" played cards all the year through; "gambling away their mantles and all their clothes, and then lying down in their bare skins, in straw, by the roadside, to invite passers-by to play with them for their glibbes, their nails, their toes, and even more important parts of their bodies, which they lost or redeemed at the courtesy of the winner."

The chief figure in Mr. Fitzpatrick's volume is the Tipperary lawyer, John Scott, Earl of Clonmell, from whose diary the editor has drawn very little but mere maxims, and, so far, disappoints the readers who have been led to look for fuller details. This Tipperary lawyer was a furious "lover of his country," till he got place, and then the noisy but purchased demagogue said to Lord Townshend, who had bought and silenced him, "My Lord, you have spoiled a good patriot!" The flower of Tipperary was, like most of the ruffian gentlemen of his time, "not remarkable for veracity," yet always appealing to his honour. He perverted justice, drank hard, swore in conformity with his drinking, stooped to any vengeance, and—; but all of which he was capable is indicated in the fact that, having been a trustee for the landed property of a lady, who, according to the then law, being a "Papist," could not hold land of herself, he took advantage of the Popery laws, kept possession of the land, and made it the nucleus of the large estate which he subsequently accumulated. He was withal such a sycophant, and turned his sycophancy to such advantage, that Mr. Fitzpatrick thinks Macklin may have had John Scott in his eye when he fashioned his *Sir Pertinax MacSycophant!* Indeed, the author will hardly allow the possession of a single virtue to this celebrated Irishman, who was capable, nevertheless, of generous actions. Even his advocacy of Catholic emancipation is attributed to mere desire to regain some of his long-lost popularity.

The high-born Hibernian nymphs seem not to have been without their pretty back-slidings. Lady Elizabeth Luttrell, of evil name, sister of the Duchess of Cumberland, is said to have been a cheat at cards, and to have squandered all she obtained, as well as what she inherited. She gave her last fifty pounds to a barber to marry her, and so take the

responsibility of her debts, which he could not pay. My lady became a vagabond, was detected in picking pockets in Augsburg, and being condemned to hard labour in the streets, chained to a barrow, she died miserably before her period of punishment had expired! To balance these sad details, let us notice a *bon mot* of the Duke of Cumberland's grandnephew, George the Fourth, who, referring to the marriages of Mr. William and Mr. Lawrence Peel with Lady Jane Moore and Lady Jane Lennox, remarked that "the Peebles were always fond of the Jennies." This was only a good joke at "spinning-jennies" and "trade," in which Irishmen, who have what they consider a proper sense of their dignity, can see no joke at all. For example, Mr. Fitzpatrick having, in his "Sham Squire," spoken of Lord Carleton as "the son of a trader in Cork," one of the horrified members of the family writes to him in a tone of sorrowing remonstrance: "You are quite right," he says, "as far as I am aware, if by trader you mean merchant; but . . . it sounds acrimonious and severe. . . . Why use the *equivocal* and worse-sounding word in lieu of its *univocal* and better-sounding, *viz.*, *merchant*, which by conventionality of opinion has been raised to represent a better *association* of ideas than that of *trader*?" Nothing more truly Irish was ever written, and the root of much that Ireland suffers from is to be discovered therein.

Mr. Fitzpatrick thinks it strange that the celebrated Arthur O'Connor, to the last day of his life, surveyed with supercilious distrust O'Connell, and nearly every Irish patriot who approached him. There is nothing strange, however, in this circumstance, for Arthur had been infamously treated by that "distinguished patriot," his brother Roger, to whom he signed his large landed property, previous to Arthur's trial for treason; which, subsequently, Roger refused to restore, and kept the acres for himself! This patriotic nephew of Viscount Longueville was really a highway robber, who, at the head of reluctant dependents of his own, used to rob the mail-coach, "and committed other daring thefts." The booty was concealed in Dangan Castle, and Roger's men went shares; probably very small ones, for they had a despot captain in Roger, who would threaten to blow out the brains of any follower who showed an indisposition to "take to the road." Roger was as lucky as he was iniquitous. The law caught him, but could not keep him. Just fifty years ago he was tried at Meath for highway robbery. One of his witnesses was Counsellor Leonard MacNally himself, "whose testimony would not have carried much weight had the dark doings of his life been then unveiled." The captain of banditti fainted away during the trial, and Sir Francis Burdett, who never thought of dying a Tory, supported Roger's head. The gentleman thief was, of course, acquitted, and then, addressing the Court, who expected to hear him assert his innocence, he said, in the very spirit of Mephistopheles, "I have suffered very much indeed; but what would I not suffer for such a day as this!" This was the Roger O'Connor who produced his "Chronicles of Eri" as "a translation from the original MSS. in the Phœnician dialect of the Scythian language," but which, we are told, "was mainly, if not entirely, the fruit of his own fancy." In '98, Roger was a patriot of the tremendous sort, all blunderbuss in phrase, with "tremendous valour as far as talk went," but "the rebel hero failed in the quality of generalship when peril approached." But he was a fellow of good manners, and having good estate as well, it is hardly necessary to say that his elder brother Robert did

all he possibly could to get Roger hanged. From the gentry to the clergy leads us to a bright sample of the latter:—

"It is quite true that Anthony Blake, the prelate, was suspended for a while in consequence of his neglecting his diocese, and residing in Connaught among his relatives. I have heard stories about him. He was restored by the late Archbishop Troy, of Dublin, at a meeting of the clergy in Drogheda, when Dr. Troy, having removed the suspension, began to say it became his duty to admonish him, whereupon Blake, interrupting him, asked was he restored; and being answered in the affirmative, he immediately ordered Dr. Troy out of his diocese, and so ended the matter. As well as I recollect, he was uncle of the late Anthony Richard Blake, Chief Remembrancer of the Exchequer, and also of the quondam priest, Walter Kirwan."

What Mr. Fitzpatrick has to communicate on the subject of the "Sham Squire" Higgins, a Government agent of the worst class, has little that is new in it. As far as Lord Clonmell and this personage are concerned, the volume hardly fulfils its promise. Other Irishmen do not figure more creditably in these pages than Higgins and John Scott. Among them is Judge Boyd, with "a face like a scarlet pincushion well stuffed," and so drunk that he seldom ever sentenced a man to death without "having a drop in his eye." There, too, is Archbishop Agar, touching whom Mr. Fitzpatrick forgets to record that the prelate's meanness gained for him the name of "Agar the Naygur." Barrington, a judge, "blackguarded" citizens on the Dublin pavement. Brennan, chief editor of the *United Irishman*, stole the private papers of the proprietor, Magee, to turn them to Magee's ruin. Daly killed a poor billiard-marker, who offended him, by a "dash" of a billiard ball, and was complimentarily called "the Dasher" for the feat! The most respectable men, in outward appearance, were in the pay of the Government, including some of the most persistent upholders of rebellion, who betrayed the victims whom they professed to serve. Compared with these, Buch Whalley, who jumped from his window into a carriage, in which a lady was riding alone, and outraged her by publicly kissing her, was a gentleman. That Irishman of the Irishmen, Father O'Leary, was a pensioner of the Government; but this was not for such secret service as other priests rendered, who would not grant absolution till the penitent gave them information they could impart to the authorities. O'Leary wrote against Whiteboyism; but his admirers were grieved, after the wit's death, to find he received a hundred a year for it. Such wage was not dishonestly earned, but it should not have been kept secret. Smaller guerdon was earned by Father Charles Doran; but that poor and learned priest was simply rewarded with, on one occasion, 20*l.*, and another 50*l.*, for having always preached obedience to the Government. His name is not among those of the recipients of secret-service money.

Lord Dufferin's book differs essentially from either of the preceding. Substantially, it is a reprint of the writer's remarkable letters which appeared in the *Times*, with notes and comments. We only need, therefore, to record their appearance in a new form. They contain an earnest and unimpassioned view of the question of emigration and tenure; in the discussion of which Lord Dufferin considers that the landlords have been assailed without grounds, and the whole question stated against them with gross incorrectness. The volume is that of an earnest and sincere man,—a landed proprietor,—appealing to no passions, not forgetting his own interests, but uniting them the while with

those of all his fellow Irishmen. This book will repay perusal.

A Traveller's Notes, in Scotland, Belgium, Devonshire, the Channel Islands, the Mediterranean, France, Somersetshire, Cornwall, the Scilly Islands, Wilts, and Dorsetshire, in 1866. (Pigott.)

The author of this singular exhibition of good-humoured egotism and garrulous ill-breeding opens his personal revelations with an announcement that the journeys by land and water, described in his diary, were undertaken for the re-establishment of health that had been broken by "a very serious illness, resulting from over-work and anxiety." It is difficult to think of the writer as either a sick, an overworked, or an anxious man. So far as we are able to observe him in the pages of his once private journal, he seems a hearty, bustling, cheery, red-faced traveller, with a loud voice for a waiter, a terrible eye for disrespectful "boots," and an appetite that rises superior to any number of meals within the four-and-twenty hours. A traveller bent on enjoying travel, so far as he can do so on the strength of a full purse and the weakness of an empty mind,—a tourist ever ready to talk freely and live on extremely cordial terms with all persons whom he may encounter on steamboat or in coffee-room, but apt to entertain and nurse strong resentments towards fellow-passengers who fail to respond to his advances with sympathetic promptitude and flattering cordiality,—a tourist, moreover, who likes to "take stock," as he terms it, of all persons against whom he may run, and who, in order that he may save himself from mistakes on the wrong side, is careful to value the stock as low as his conscience will permit him, and something lower than his knowledge of human nature suggests:—this is our diarist; and how he can ever have known anxiety, or have been induced to overwork himself, or have allowed himself to drop into illness, it surpasses our ability to say. Though he is a sharp fellow, and can see through a brick wall something farther than most of his neighbours, he could not find much to admire in Edinburgh. "I hardly noticed any peculiarities," he writes of the capital of North Britain, "beyond a man occasionally in full kilt, and a woman sans stockings, in a dirty white cap in lieu of bonnet, and very short petticoats. There seemed a listless spirit, though, about the place—as if everybody had plenty of time, and to spare, for their occupations—and as if there was no trade or commerce going on. If I now and then asked my way, every person I inquired of seemed to be either pre-occupied or afraid to give me a direct reply. No smartness; not even among the boys." In the Castle, however, he was amused by an official, concerning whom he writes:—"Descending from the Castle, I found myself in the High Street; but I must not forget, before I go any farther, the genteel old party, with no end of jewelry about him, who shows the 'Regalia.' In the first place, he was highly disgusted with a party of young men who made some rude remarks about the Lord Treasurer's Rod of Office. Then some one else offended his dignity by offering him a fee; and then, I'm afraid, I touched a painful chord, either in his nationality—or, sympathetically, in his gouty toe—by inquiring whether, when the Queen held a Court at Holyrood, she wore the Scottish crown." With similar disrespect, he speaks of "a goodly assemblage of Scottish Belles" as being "too high cheeked, and on too large a scale, to compare with their fair sisters of England." In his wandering through the city of which he writes in such flattering terms he was on one or two occasions attended by

"a Gentleman," honoured in the text of the diary with a capital G, and also with complimentary notice of this sort: "I then said good-bye to the pleasantest and most congenial companion I have met with for many a day, and who I found, in course of conversation, was acquainted with Y—— and B——, and other men I know in town; and was nearly related, as I gathered, to the Earl of E——. I am sure he was a Gentleman, for, when I learnt his position, I felt bound to tell him mine, but he was still as cordial and friendly as at the first; —and when I proposed looking him up for another expedition, most frankly and civilly said he should be glad if I would do so." Whence it appears that amongst retail tradesmen of fine delicacy and independent spirit it is a point of honour to proclaim their particular lines of business as soon as they find themselves in the society of strangers who are "Gentlemen." Having found his eligible acquaintance, the diarist forthwith drew him to his heart, and honoured him with his friendship. After an interval of two days he commands nerve enough to write of him—"Then I called upon my friend, the Hon. Mr. C——, but he was out";—even real gentlemen, who are sons of earls, cannot be always "at home" to morning callers. To divert his mind from the gloomy suspicions to which this refusal gave rise, the traveller "sauntered into the High Street, where the Heralds were reading the Queen's Proclamation of her neutrality in the war between Spain and Chili." Of the representatives of feudal state the journalist takes note thus:—"The old fogies, in their State costumes, looked like a cross between the Tower Beefeaters and Pantaloons, being decidedly groggy on their legs and wearing barnacles as large round nearly as a warming-pan watch." The fact about Edinburgh, however, which seems to have astonished the diarist more than anything else was that nudity was not universal among the poorer people. "The lower orders," he records for the enlightenment of English students, "generally are more decently clad than I expected, bare legs and heads being quite exceptional, even in the Canongate." He goes on to say:—"The general tone of the city is almost as dull as Dublin, but there is more evidence of wealth and prosperity. The street lamps are prettier in shape, and give a better light, than those in London. Gas seems to be very generally used, both in shops and private houses. Hardly any provision is made, apparently, for the amusement of the inhabitants, and there are no palatial public-houses, nor does beer seem to be in much demand. The wine and spirit stores are mostly small, quiet-looking shops, and spirits are sold by grocers and other tradesmen, the Scotch, apparently, preferring to do their tippling on the sly." The shrewdness, liberality, and freedom from prejudice which characterize our traveller's notes upon Edinburgh will serve to show all intelligent Scotchmen how thoroughly they and their institutions are understood by their Southern fellow-countrymen, and will enable our readers to see what they will gain from a careful perusal of his remarks upon society in other parts of Great Britain and on the Continent.

Charge of the Lord Chief Justice of England to the Grand Jury, at the Central Criminal Court, in the Case of The Queen against Nelson and Brand. Taken from the Shorthand Writer's Notes, revised and corrected by the Lord Chief Justice. With Occasional Notes. Edited by Frederick Cockburn, Esq. (Ridgway.)

SOME portion of the elaborate and very able

charge of the Lord Chief Justice in the Jamaica prosecution, which is now first published in full, relates to the conduct of the accused officers in the unhappy events which led to the execution of Mr. Gordon; but by far the greater part of this remarkable address is directed to matters which are of the utmost importance in a constitutional and legal point of view.

The prosecution was founded upon two grounds. In the first place, that those who sentenced Gordon had no legal jurisdiction whatever; in the second, that if there was any jurisdiction, that jurisdiction was not honestly exercised, but corruptly strained for the purpose of getting rid of an obnoxious individual. If a *prima facie* case upon either of these grounds had been made, it would, in the opinion of the Lord Chief Justice, have been proper that the grand jury should return a true bill for murder against the accused gentlemen.

The substance of the Charge, so far as it deals with the second ground of accusation, interesting as it undoubtedly is, would hardly have called for or justified the somewhat unusual course which the Lord Chief Justice has taken in publishing it. That Gordon was sentenced and executed under evidence which, according to every fair course of procedure, ought to have been rejected, and which, even if it were admissible, was insufficient to establish the charges brought against him, is too clear for argument. The question on this second ground was, therefore, whether the gentlemen who formed that most unsatisfactory tribunal (two Lieutenants in the Navy and one Ensign in the Army), and Col. Nelson, who confirmed the sentence, really believed the evidence sufficient; or whether they thought, with the late Duke of Wellington, that martial law means no law at all, and that therefore they were justified in sentencing a man, of whose guilt they had in their own minds no doubt, and whose speedy execution they believed would have a most beneficial effect. This is a matter of very great interest in the history of the Jamaica tragedy of 1865; but its consideration does not involve any constitutional or legal principle. It is enough to say here, that the Lord Chief Justice significantly warns persons not to act upon this view or rely upon it for protection in case of injury inflicted in the exercise of martial law. "There are," in the eloquent words of the Lord Chief Justice, "considerations more important even than the shortening the temporary duration of an insurrection. Among them are the eternal and immutable principles of justice, principles which never can be violated without lasting detriment to the true interests and well-being of a civilized community."

The most important portion of this Charge is that which deals with the first ground of accusation,—namely, that those who tried and sentenced Gordon had no jurisdiction to do so.

The first question then is, whether a Governor in the position of Mr. Eyre has power to proclaim martial law. Simply as Governor, he could have no such power; and therefore if such power exist at all, it must be derived either from his commission from the Crown, or from some statute of imperial or of local legislation. The consideration of the question, whether he had such a right under his commission, involves the discussion of the alleged right of the Crown by virtue of the prerogative in case of rebellion to proclaim martial law in England, Jamaica, though originally acquired by conquest, and so at one time a "Crown colony" and subject to the absolute power of the Sovereign, became by subsequent events entitled to rank as a "settled colony," in which the inhabitants have all the rights of Englishmen. If, then, the Queen has no power in England to

proclaim martial law, she could by her commission confer no such power upon the Governor of this colony.

In the examination of this important question, the Lord Chief Justice passes rapidly over those parts of our national history which are usually referred to in support of the power of the prerogative. In some cases, he shows that the term "martial law" has been used simply to describe a lawless exercise of the power of the Crown; in others, he proves that when martial law was proclaimed, it has been used *in terrorem* only, and has not been, in fact, exercised against civilians. He concludes this part of his address in these words:—

"I have now gone through the history of this country so far as relates to martial law. I believe I have mentioned every instance in which martial law has ever been proclaimed or been referred to. But I own that on this point I speak with considerable diffidence; for I cannot claim to have made history my special study, and my researches in this particular matter have necessarily been confined to the intervals of constant and severe judicial labour; and historians may therefore very likely be aware of facts which have escaped me; but, so far as I have been able to discover, no such thing as martial law has ever been put in force in this country against civilians for the purpose of putting down rebellion. I own, therefore, that I am a little astonished when I find persons, in authority and out of authority, talking and writing about martial law in the easy familiar way in which they do talk about it, as one of the settled prerogatives of the Crown in this country, and as a thing perfectly ascertained and understood, when, so far as I can find, it never has been resorted to or exercised in England for such a purpose at all. And if there is no such instance to be found, it certainly is a strong reason to doubt the assertion, however positively made, not only that martial law can be resorted to, but that it can be enforced in the arbitrary, despotic, and uncertain form in which they say it is to be exercised."

The Charge then examines the cases in which martial law has been resorted to in Ireland, and especially the case of Wolfe Tone, in which, but for the suicide of the prisoner, the question as to the prerogative of the Crown would have been the subject of judicial decision. It is shown that generally where martial law has been applied, it has been under statutory powers; or, when exercised by the prerogative, has been followed by an act of indemnity. The Lord Chief Justice then refers to the judicial and other authority existing on this subject, and comes to the conclusion that the Crown has no power by prerogative to declare martial law. Having referred to the terms of the Mutiny Act, he continues:—

"We have here a clear recognition of the principle that the Crown cannot legislate in time of peace even for the soldier. Assuredly there can be no greater power in respect of the civilian. But what is to be understood by the terms peace and war as occurring in these Acts? Are we to understand war to mean foreign war alone? or would it include a state of rebellion and intestine warfare? According to the authorities the criterion is whether the courts are open, and the course of justice uninterrupted. Would, then, the Crown, in case of rebellion, have power to govern the army independently of the Mutiny Act—for instance, to declare offences capital which are not made so by the Mutiny Act? Would the Crown have power to place the subject under martial law? These are grave questions. Their solution is perhaps only to be found in a recurrence to first principles. It is certain that while the Crown has (as we shall see presently) absolute power to legislate for the government of the army in time of war, though not, except under the Mutiny Acts, in time of peace, it has no power, whether in time of peace or time of war, to legislate in respect of the ordinary subject. How, then, can the sovereign have power to declare martial law as against the subject? For to

declare martial law is to legislate. It is neither more nor less than to enact that the law of the land shall be for the time suspended, and a different law substituted for it. Whether this be effected by Act of Parliament or by the proclamation of the sovereign, it is equally legislation. How is this consistent with the indisputable principle that the sovereign can only make laws in Parliament with the concurrence of the other estates of the realm? How is it consistent with the sacred principle of the Great Charter that no man shall be tried except by his peers and the law of the land?"

There is no imperial legislation that confers this power; but in considering the local Acts, the Lord Chief Justice attached great weight to an Act passed by the Jamaica Legislature about twenty years ago, which declares that, in future, martial law shall not be declared except on the advice of a Council of War. In a note to this part of the Charge, the Lord Chief Justice adverts to a paper recently written by Mr. Phillips, a Jamaica barrister, in which it is contended that "martial law" in this statute means only military law, and has reference to the militia alone; and he admits, with great candour, that he was wrong in attributing any larger operation to these words,—so that the question as to the right to declare martial law rests entirely on whether it is conferred—and in point of law can be conferred—by the Governor's commission.

But assuming the power, by prerogative or statutory authority, to declare martial law, what is this martial law which is thus to supersede the common law of England? Two views have been put forward upon the subject: the one, that martial law as applied to the civilian is that law which is ordinarily applied to the soldier, and is precise and well defined; the other view is that to which we have before adverted—namely, that martial law as applied to the civilian is no law at all, but the application of the arbitrary will of those who are in command. In support of the latter proposition, several opinions of eminent men are quoted, the most important being those of Lord Cottenham and Lord Campbell. The Lord Chief Justice declines to accept a doctrine involving such serious consequences upon such authority, and clearly leans to the opinion that, whenever martial law is administered, it should be administered according to the well-established rules of military procedure.

On the first ground of accusation, the Lord Chief Justice instructed the jury that when there is a jurisdiction, but that jurisdiction is exercised under a misapprehension or in excess of its power, the person acting with judicial authority would not be criminally responsible; but that supposing there was no jurisdiction at all, and a man's life is taken, that is murder. But he adds, that though this would *legally* be murder, it would not be so morally; and no doubt the prerogative of mercy would be exercised. If, then, the want of jurisdiction was established or was a matter of question, the jury should, by returning a true bill, leave the case for judicial decision.

The Grand Jury ignored the indictment on both grounds,—making, at the same time, a formal presentment strongly recommending that martial law should be more clearly defined by legislative enactment. The Lord Chief Justice, in a note to the present publication, adds the expression of his opinion to that of the Grand Jury, and protests against the exercise of martial law in the form in which it has lately been put in force. Having contrasted the trial of Gordon with that of the Fenian prisoners in Ireland, he adds the following remarks on the former case:—"No one, I think, who has the faintest idea of what the administration of jus-

tice involves could deem the proceedings on this trial consistent with justice, or, to use a homely phrase, with that fair play which is the right of the commonest criminal. All I can say is, that if, on martial law being proclaimed, a man can lawfully be thus tried, condemned, and sacrificed, such a state of things is a scandal and a reproach to the institutions of this great and free country; and as a minister of justice, profoundly imbued with a sense of what is due to the first and greatest of earthly obligations, I enter my solemn and emphatic protest against the lives of men being thus dealt with in the time to come."

NEW NOVELS.

The Claverings. By Anthony Trollope. 2 vols. (Smith, Elder & Co.)

'The Claverings,' as a tale, is not so entertaining as some others that Mr. Trollope has written; but there are none of his books which show better or more artistic workmanship. Mr. Trollope always describes outward things well; there is a boldness and firmness in his mode of handling them which makes it pleasant to read about them. In 'The Claverings' there are sketches of character and slight episodes which are masterpieces in their way, true to life and to human nature. Count Paterof's little dinner at the Blue Posts is one of these; indeed, the Count is altogether a sketch drawn with sharply incised lines, and Sophy Gordaloup, his sister, is a capital companion-piece; she has real humour in her too. "Doodles," with his counsels to his friend, Archie Clavering, as to the best mode of proceeding with Lady Ongar, "to make her feel he is there," could be recognized if met in the street. Mr. Saul, the Spartan curate, and his love-story, would redeem a whole tribe of popular young clergymen. The family of the Burtons are people with whom we become at home at once, and feel as though we were licensed visitors in Ouslow Crescent. Lady Ongar is the only full-length portrait in the book, and all other interests are subordinate to her. She is of a larger and nobler type of character than the other personages, though she has committed the greatest sin a woman can commit against herself, having sold herself for money: true, she had bargained for a high price, a coronet, a fine park, and a farm in Surrey, with seven thousand a year to keep them up. The degradation of what she has done is never left out of sight; the real nature of her punishment lies in this, not in the accidental sorrows it entails. It is true that she threw over man she loved, and was dragged through scenes of outrage and degradation which can be only hinted at in the story; but it is the act, and not the penalty, which is tragic. She has borne her lot well and bravely, and by this courage she keeps the sympathy of the reader; but her degradation is always present, and her misery, loneliness and desolation cannot wash her clean; not even her true love for Harry Clavering, to whom she is far superior, can do more than make the reader sorry for her. All that concerns Lady Ongar is managed with much skill. The remembrance of her degradation is represented by Count Paterof and Madame de Gordaloup; they indicate the unclean mire through which she has had to pass, and the taint clings to her in spite of the high courage, prudence and innate nobleness which she brings to bear upon her condition. Mr. Trollope treats women well; his delicate handling of Lady Ongar's character shows generosity as well as artistic skill. He can understand how women come to commit deeds which entail evils that can never be revoked or redeemed in this life, and still

retain fine qualities. He does this without any false colouring or morbid sympathy on the one hand, and without harsh or cynical comments on the other; he does not tamper with results; he leaves acts to their natural consequences. This makes at once the truth and the pitiableness of Lady Ongar's lot. It is no longer in the nature of things that she can live the life of a happy woman; she must remain alone until she dies. Florence Burton, the other heroine, is a nice, honest, sensible girl, with both spirit and good sense, of quite a different type of character from Lady Ongar,—one not likely to understand any complication of duty or of inclination; a straightforward girl, but one who, if she had not met with Harry Clavering, would have been just as happy with some one else. As to Harry Clavering himself, that young gentleman has nothing, and does nothing, to deserve the love of Lady Ongar and Florence Burton. He is commonplace in spite of his University successes, and he has a softness of purpose which would have kept him from earning a living for himself, unless he had had very efficient guardian angel. As it is, he is remarkably prosperous, and comes out of all his perplexities far better than he deserves. The character of Harry Clavering is left almost a blank; his qualities are not worked out. The mere situation of his being drawn back into his old love for Julia, whilst he is engaged to Florence and really attached to her, offered scope for developing some of the genuine contradictions of the human heart. Mr. Trollope omits all the psychology, and merely touches the external appearances. Harry Clavering is held to his engagement, not because he really loves Florence the most, but by a sense of honour, his mother's counsels, and in great measure by the spirited conduct of Florence herself. The reader feels assured that he will marry, and live very comfortably, and that he will feel the love of a well-used husband, who will never be kept waiting for his dinner, and never be annoyed by smoky chimneys, absent shirt-buttons, or want of good temper and tact on the part of his wife; who, on her side, will find him tolerably reasonable and easy to live with, though she will get no counsel or help in any complications or emergencies. There was room in 'The Claverings' for deeper studies in human nature; but the book in that case might not have been so pleasant to read.

Paul's Courtship: a Novel. By Hesba Stretton. 3 vols. (Wood.)

'Paul's Courtship' is an elaborately built house of cards, peopled with characters whose sayings and doings correspond with the house they live in. A Minerva Press poetess, who is always writing sonnets and composing verses, lives in an old abbey, and possesses an estate which is coveted by a member of the family, who schemes to get it in possession for her son. There are two brothers, Paul and Rufus. Paul has been jilted by a woman of the second-rate siren type, and the other, Rufus, madly loves a girl who has a mystery, but who looks candid and pure and high-minded. This would not suit Mrs. Morgraf, the scheming relative. She persuades him that he is loving the woman on whom his brother has fixed his affections, and appeals to his generosity to stifle his love. At the same time she works on Paul's love for his brother and anxiety about his health, to get him to assist her in turning Rufus away from his love. She says the strong emotion will kill him; and she persuades Paul to pretend to be engaged to Doris. She then works on Doris, the young lady in question, and appeals to her generosity to accede to her scheme for curing Rufus by pretending to be engaged to Paul.

This elaborate piece of cobweb is carried through three volumes, in the course of which Paul becomes entangled again with his old love, now the wife of another, and tired of her husband, who is nothing less than a sharper. But gradually he falls in love with Doris, as his better angel; but their false engagement works all manner of complications. Doris deceives everybody, and everybody seems on the road whose end is destruction; the property is lost by speculations, and ruin is imminent, when difficulties are smoothed, complications unravelled, some people die, some go away, and, in the end, Paul's courtship ends in marriage. There are minor threads and tangles; but the whole story is so foolish that we cannot recommend readers, even under stress of dullness, to pursue them. The book is dry, and there is an absence of flavour in the story.

New Nobility: a Novel. By Benedict Whippem. 3 vols. (Newby.)

THIS is a story intended, according to all appearance, to set forth, in the most stinging forms of speech at the author's command, the iniquity, meanness and presumption which characterize the conduct of all men who raise themselves from small beginnings to rank and fortune; also to show that they rise chiefly from the ranks of swindlers and impostors, and that the end of the "new nobility" is either to be sentenced to penal servitude for a long term of years, or else to lose all their lands and money by foolishly venturing beyond their means. The author's name, "Benedict Whippem," seems to point to the intentions of his pen. The story is rambling and complicated: a thing of secret marriages, secret villainies, money-lenders, swindlers, virtuous peasants, injured innocence, excellence only to be found in real old gentry; new nobility becoming upstart, grasping landlords, and their pushing wives all seeking to be fine ladies, and speaking bad English. There is the lost heir to large estates and an old baronetey living as a carpenter, and showing all the noble qualities of a Crusader; a wicked clergyman who comes to an evil end, being cooked and eaten by savages; there is a lovely peasant-girl, who becomes an elegant young lady; and a gipsy-woman, who knows the mystery of everybody, and who comes in at the right time to recognize the rightful heir, expose villains, and unravel the very tangled skein into which things had fallen. We should be disposed to call the tale dull, and rather foolish. The style is flippant and occasionally sentimental; but the idea and intention of the author is to be satirical. Readers can judge for themselves, if they feel so inclined.

Stephen Stephens: a Novel. By Charles E' Hallas. (Simpkin, Marshall & Co.)

COMMANDING his novel to the mercy of an unkind world, Mr. Hallas remarks, "Why I have presumed to attempt a novel I cannot say; but ever since my mother held my first pair of pantaloons whilst I jumped into them, I remember to have had a '*cacoethes scribendi*', possibly the novelty of the dress furnished the mania; possibly not." Worthy of its introduction, and, we are inclined to think, in no respect discreditable to its writer, the novel thus put before readers tells how Stephen Stephens was born in a workhouse, how he wandered to London and became druggist's shop-lad, how on losing his first humble engagement he took service as "help" in a barber's shop, and how, having "learnt himself" to play on a fiddle which he picked up for a few shillings in a pawnbroker's shop, he became a distinguished operatic violinist through the sheer force of an untutored genius for catgut and rosin.

"Night has come," says Mr. Hallas, describing his young friend's *début* at the Opera; "'tis seven o'clock; the curtain rises, and the band strikes up as the commencement of the entertainment. Stevey's splendid instrument, the purchase from the pawn-shop, pealed forth beautifully in unison with the rest, but it was his solo which spell-bound the audience; the lovely strains of delicious music which gushed forth at his touch, so enraptured them that the harmony was completely drowned in one great burst of applause." On a subsequent occasion, this miraculous fiddler causes a still greater sensation in our first opera-house: "Clothed in Italian garments," says the historian, "beautifully tasty, reclining on an attendant, well fitted for his work, the loved idol of the people comes." (This beautifully tasty idol of the people is no other than Stephen Stephens.) "The loud burst of deafening applause which greeted him has totally subsided, and midst the profoundest silence from the densely crowded house, our illustrious hero begins an air. Spell-bound by the transcendent strains of lovely music which is pealing forth from his touch, the enraptured audience gaze with one vast gaze; and as the parting notes of the melody die away, myriads of bouquets from all parts of the house are hurled upon the stage, falling round the champion in the most lovely confusion." How the producer of "transcendent strains" contrived to fight his way through the "myriads of bouquets" does not appear; but we infer from the narrative that temporary loss of eyesight was part of the price with which he purchased his escape from an embarrassing and perilous position. "The blind hero bows" runs the story, "smiles heartfelt thanks for his laurels" (is it usual to put laurels into bouquets?), "and having in his blindness taken a farewell look at Laura's box, retires." Towards the close of the story, after he has "become possessed of a most elaborate mansion, and money amounting to an ample fortune," Stephen marries his first love, Laura Watson, with whom he is at this present time living harmonious days. "He has totally relinquished his professional career, not because his fondness for the beautiful art has in any measure abated, but in order that he may devote the rest of his life to Laura, although the young and loving couple are frequently heard warbling a plaintive duet together." Concerning the place in which these charming young persons were united in holy wedlock, Mr. Hallas observes, "With their great wealth and position in society, it might be asked, why their union should not be celebrated in St. George's Chapel, Hanover Square, or some other aristocratic place? Ha! wealth had not brought with it pride, as is generally the case with us haughty *cosmopolites*. Stevey preferred the humble kirk at Pittsbury for the celebration of his nuptials; it was dear to him, far dearer than any other house of God, by a *tether* which nought but death could *estrangle*." The novel is written throughout in this style. To what cause Mr. Hallas's want of success is attributable, courtesy forbids us to tell him in plain language; but he may take our assurance that he will do an injustice to his first pair of pantaloons if he should hold them accountable for the defects of his story.

Three Main Military Questions of the Day:
I. A Home Reserve Army. II. The more Economic Military Tenure of India. III. Cavalry as affected by Breechloading Arms. By Sir Henry M. Havelock, Bart. (Longmans & Co.)

Sir Henry Havelock gained the Victoria Cross for his courage in leading a regiment, which,

according to his own account, did not require leading. In our opinion he has displayed much more intrepidity in giving to the world such a collection of crude ideas as we find in this book; the chief of which is, that your lancer and dragoon should be turned into a sharpshooter.

To this proposal we demur.

Generally speaking, there can be no doubt that if you give a man a weapon, you should also teach him to use it to the best advantage; but it is equally true that you should not sacrifice a principal to a secondary object. Now the principal arm of a dragoon is his sabre, to use which with advantage he must not only be a good swordsman, but also a good horseman. In acquiring skill in these capacities, and in the requisite stable duties, the dragoon's time is filled up to an extent that few not cavalry men are aware of. Consequently, there is little leisure left for instruction in the use of the secondary arm, the carbine. But the author urges that lance and sabre are things of the past, and seeks to upset the existing notion that the carbine is, as we have stated, a secondary arm. To combat this assertion it is necessary to examine into the duties and use of cavalry. It has been held that artillery should prepare, infantry and artillery carry on the battle, and cavalry complete the victory. Besides bearing their share in pitched battles, cavalry have also to collect information, keep the enemy at a distance, cover an advance or retreat, collect provisions, and escort convoys. In the work which devolves on cavalry on the day of battle, we fail to see how any weapon could be substituted for the sabre or lance. Take away these, and you have infantry with increased mobility, but diminished numerical strength; for some men must be employed in holding the horses. Accustom cavalry to rely chiefly on firearms, and you render them both less skilful in using, as well as less ready to use, their swords. Now for broken infantry. Setting aside the moral effect of a mass of well-trained rushing dragoons, what weapon can so speedily effect the destruction of the routed foe as well-wielded swords and lances? With flying cavalry the argument is still stronger, and in either case a pursuing force of dragoons produces effects which no mounted infantry or hybrid cavalry can achieve. If the latter were used, they might, for a time, be able to give a good account of the fugitives; but supposing these suddenly assisted by a fresh unbroken squadron or battalion, what would be the result? If, on the other hand, the Havelock cavalry, as we may call them, are to dismount and act on foot as soon as they reach the discomfited foe, how long would the enemy's infantry, much less cavalry, remain to be fired at with these all-powerful rifles? Once more, by a judicious threatening of cavalry, infantry may be kept in masses exposed to the concentrated fire of artillery and musketry. How could mere mounted infantry, who require to be able to see from a great distance the approach of a hostile force of cavalry, in order to check their advance by a fire of carbines, dare to make demonstrations when they might at any moment be attacked by the enemy's horsemen. Sir Henry Havelock evidently feels these difficulties; for he still proposes to retain cavalry in addition to the mounted riflemen. Yet witness the inconsistency in his argument. He truly says that firing from the saddle is comparatively innocuous. Now he can scarcely recommend that the whole of the cavalry should be habitually employed as was formerly the old dragoon, so sarcastically described by Dr. Johnson as "a soldier that serves indifferently either on foot or on horseback." The author states that the actual execution done by cavalry is ridiculously small.

We would refer him to the loss inflicted at Salamanca, at Waterloo, and at Balaklava by our own dragoons; to the execution done by the Turkish cavalry in the wars with Austria; to the deeds of the Sikhs at Chillianwalla; and to those of the 9th Lancers, Guide Cavalry, Hodson's Horse, and Curteon's Mooltaunes in the Indian Mutiny. Surely Sir Henry Havelock must be ignorant of military history when he pronounces the sabre innocuous. It is, no doubt, true that there are many instances in which the number of *disabling* wounds inflicted has been small; but that has only been because our swords are blunted by being encased in steel scabbards, and because Englishmen always prefer a cut to a thrust. It is evident, however, from a consideration of history, that the sabre can be made a very deadly arm. We wonder whether the author has read the account given by Marshal Saxe of the utter annihilation of an Austrian regiment by a body of Turkish horse, the colonel and ensign only escaping the slaughter.

The Italian campaign is called upon to sanction this new theory, that the charge should be only exceptionally practised. We are told that the eight regiments of French cavalry strove repeatedly to pierce the Austrian squares at Solferino without attaining to results at all commensurate to the losses incurred. We scarcely needed to be told that formed squares of steady infantry are seldom broken by cavalry, unless aided by artillery; but, unfortunately, M. de La Rochefoucauld did actually break with his regiment one of the very squares alluded to, which square stood firm till the French horsemen were actually among them. The author indeed hints that some of the squares were broken; but attributes the fact to the willingness of the Italians and Hungarians to be captured.

From Italy the author passes to America, and cites, for our admiration, the use there made of cavalry, i.e. their employment as mounted infantry, in the late war, as a proof that the charging theory is false. The fact is, that a dragoon cannot be formed in a day,—that large tracts of the American continent are unsuited for cavalry operations on a grand scale,—that, at all events, the North had more men than they could efficiently handle as infantry, and therefore turned them to account as mounted infantry—a force peculiarly useful when the theatre of war is illimitable,—and, finally, that many of the cavalry leaders, on both sides, made the utmost endeavours to train their horsemen to the use of the sabre and the practice of charging. Two circumstances also require to be noted, which are, that few of the great battles produced decisive results, owing, it is universally alleged, to the want of cavalry for pursuit; and that the system was not fairly tried, the horsemen on both sides being equally untrained to act as real cavalry. The author likewise quotes the recent war in Bohemia. He mentions what is considered by many an apocryphal incident, namely, the defeat of an Austrian regiment of lancers by a regiment of Prussian cavalry, who fired by alternate squadrons while retreating, and then suddenly faced about, charged, and utterly routed their opponents. There are several reasons for disbelieving this story, or for relying on such a mode of fighting. If cavalry charge rapidly a body of cavalry which stands still and receives them with a fire of carbines, the latter must repeatedly alter the sight for the rapidly-changing distance, cannot fire very quickly, owing to the awkwardness of loading when on horseback, and must cease firing just at the distance when their fire would begin to be destructive, and draw their swords, i.e.

about 300 yards, or else cannot get up the proper impetus of the charge before the foe is upon them. Either this story is false or the Austrian cavalry did not charge at full speed. English horsemen might have suffered heavily under such circumstances, but the survivors would have annihilated the Prussians. Surely, the fire of the latter was not so destructive as that to which the light brigade were exposed at Balaklava, and yet sabre and lance were very powerfully used there. Another reason for doubting this story is, that if the Prussian carabiniers so shattered the *morale* of the Austrian army at Königgrätz, why did not the latter dash in on the retreating foe during the retreat? The Prussians had some 23,000 sabres disposable, yet they dared not attack these overmastered, dejected Austrian cavalry, who so stoutly covered the retreat. Neither, though armed with breechloading carbines and trained to use them, did they attempt to cut the Austrian line of communication; because, though mounted riflemen may be useful in limited numbers, and for special purposes, they would fall easy victims, if employed on a large scale, to the continued sabre cavalry, especially when supported by infantry.

For India he proposes a force of 53,000 British infantry, 7,890 of them to be mounted riflemen and 6,000 rifle-armed cavalry and horse artillery. The whole of these 14,000 mounted troops will be able, he says, to move thirty miles a day for weeks together. Does he calculate how such large masses of horsemen are to be fed when they move at such a rapid rate. They would certainly outrun their supplies; their grass-cutters, who have generally to proceed several miles each day from the camp for grass, could not keep up with them; and forage could not be obtained on the spot, except in the Mahratta fashion, by plunder, and scarcely even then. If anything resembling these masses of horsemen are to be employed in a European war, we much fear that they would soon be dismounted, from the utter impossibility of obtaining forage. Napoleon found immense difficulty in making an efficient use of his 96,000 cavalry, and still greater difficulty in finding proper forage for them; so much so, indeed, that even before reaching Wina several thousand horses had died. Marmont fixes the limit of cavalry which can be handled with advantage at 12,000 men. The same author, while advocating the formation of a few regiments of dragoons, urges that they should be mounted on small horses, in order to take away from their commanders all temptation of ranking with cavalry. But there is really nothing new in Sir Henry Havelock's proposal except as regards extent. Dragoons, as first organized, were only infantry mounted on horses, for the sake of rapid locomotion. It was found, however, that in accordance with the spirit of a division of labour, these men were both bad infantry and bad cavalry; that, when employed in the first capacity, they were taught that no cavalry could force them; and, when in the latter, that no infantry could withstand them; and, finally, that, when dismounted, they were always looking to their horses to enable them to run away. A certain number of mounted riflemen are very useful with an advanced guard, or light corps, to seize defiles, bridges, or advantageous positions, to support temporarily cavalry, or to assist these in cutting off detached bodies of the enemy; but beyond this they are useless. Cavalry would destroy them; and if opposed to an equal number of infantry, they would, when dismounted, be rendered inferior by the number of men required to hold the horses.

Sir Henry Havelock lays down a method for employing a regiment of six troops as skirmishers, which will not bear examination for a moment. The cavalry brigade to which the mounted rifles are attached is to be halted at 1,500 yards from a line of enemy's infantry skirmishers, "concealed, but firing." Two troops, forming the reserve, are to be halted under such cover as may be found at 1,000 yards from the enemy, dismount and stand to their horses' heads. The two troops in support halt 300 yards in front of the reserve, behind cover if possible; if not, they keep on the move; the two troops of skirmishers halt at 400 yards from the enemy, when every alternate file dismounts and begins firing; the led horses, in charge of the remaining men, keep either 100 yards in front, or a few yards in rear of the supports, according to cover. We should like to know what is the author's estimate of the loss suffered while moving up by these supports and skirmishers, not to speak of the reserve, from the hidden and stationary hostile skirmishers. Does it not strike him that many of the led horses also would be shot, either while moving to the rear or when brought up to enable their owners to ride away? Might not the enemy's skirmishers follow so closely on the dismounted riflemen as to seriously impede their regaining their saddles? Finally, does it not occur to him that to oppose a regiment of infantry skirmishers 500 strong he would require exactly 1,000 mounted rifles? If opposed, dismounted, to cavalry, it is clear that matters would be still worse, for by a sudden charge through the skirmishers the latter would be altogether cut off from their horses, which would be probably captured.

According to Sir Henry Havelock, the neck of the Indian Mutiny was broken when Lord Clyde arrived in India. It is needless to attempt to refute such an absurdity. The author also accuses Lord Clyde of being slow and methodical; in fact, wanting in dash. This again needs no refutation. He adds that he was adverse to rapid movements. His march from Lucknow to relieve Cawnpore does not look like slowness, and both the relief and capture of Lucknow showed no want of dash. The reason why the rebels so often got off comparatively scot-free was not on account of want of energy, but because our cavalry generals were wanting in practice as regards handling large bodies of cavalry, and also because the enemy, having the choice of many bases, scattered in flight and reunited afterwards. Lord Clyde's apparent slowness proceeded both from a wish to inclose large bodies of the rebels by combined movements, and thus inflict telling blows, and also from a humane as well as prudent desire to save the lives of his valuable British soldiers as much as possible. That he was not insensible to the value of a rapidly-moving corps of infantry may be shown by the establishment of the camel corps, which, when there was a doubt as to whether Government would sanction the expense, he paid for out of his own pocket. The author speaks with presumptuous contempt of the failure to surprise the Nana at the Raptee, and says that when the cavalry were checked by a wood, a corps of mounted rifles would have been invaluable. In the first place, Lord Clyde, having broken his collar-bone, could not direct this operation personally; and in the second, Sir William Mansfield, who actually commanded, did beg the commanding officer of a cavalry regiment to dismount some of his men, and send them into the wood as skirmishers. This that officer refused to do. It is evident, therefore, that Sir William Mansfield was no stranger to the advantages, in this case, of the Havelock tactics, but was unable to carry

them out, because a particular colonel was more prudent than enterprising. The whole tone of his comments on Lord Clyde are excessively presumptuous, not to say offensive; but we scarcely think the gallant soldier's memory will suffer much in consequence.

We have only one concluding observation to make, and that is to express our astonishment that any author could condescend to such a sensational variation of type as makes his book bear a strong resemblance to a playbill, or the placarded headings of a penny newspaper.

"Out of Harness": Sketches, Narrative and Descriptive. By Thomas Guthrie, D.D. (Strahan.)

By Dr. Guthrie's admirers—and admirers must abound for so excellent a gentleman, who can speak about his purely personal interests as though they concerned the entire family of orthodox believers—this volume will be extolled as sweet, precious and delightful; for in nothing do followers of a favourite minister find a more exquisite pleasure than in watching their hero during those hours of relaxation when his conduct exhibits unusual sympathy with the innocent weaknesses of ordinary human nature, and when for a brief time he condescends to play the part of a simple and undistinguished Christian. If it is sweet and beneficial to dislodge to watch their pastor in his periods of severest toil, and to tremble under the flash and thunder of his pulpit eloquence, it is even sweeter, though perchance less fraught with spiritual advantage, to observe his mirthfulness at a felicitously chosen tea-party, or mark his guileless playfulness during an autumn holiday. For the popular preacher does not cease to influence his generation so soon as he has withdrawn his neck from the professional collar, and freed himself from the traces by which, during eleven months of every year, he tugs the congregational coach upon its heavenward journey. To slip from his work-a-day shackles is not with him to throw aside the entire burden of his responsibilities. He may be out for pleasure; but unlike the multitude of seekers after amusement, he makes holiday not so much for his own advantage as for the sake of those to whom his energies are a chief source of religious advancement. A wide-awake may cast a shadow over his benevolent brow, a sheaf of excursion-tickets may be concealed in his pocket, he may even be crossing the Channel with a secret and essentially carnal resolution to dine at Vefour's before returning to his native land; but still he is a minister, exhibiting to the world the front and aspect of a sacred functionary,—coqueting with earthly enjoyment rather than frankly surrendering himself to its fascinations,—and regarding all the incidents of his trip through glasses of clerical tint. The signs of his vocation are upon him, just as the draught-horse cantering round the paddock, into which he has been turned to graze and rest, exhibits the marks of the collar on his shoulders and of the crupper about his tail. He may be something more diverting, but he is no whit less edifying than in his graver and more laborious moments; and at every point of his progress he seizes occasion for imparting wholesome instruction to his travelling companions.

The author of the present volume is a perfect type of the clerical holiday-maker. As becomes a man who has done his best to escape from weighty cares, and feels himself at liberty for a short while to play with life, he is at no pains to originate novel thoughts or even to observe strictly the simpler rules of literary composition. With pleasant egotism he gossips buoyantly about his past labours, keeping one eye

upon John Knox and another upon his flock, and complacently hinting that he is not an altogether unworthy successor of the great reformer. In his paper on 'The Edinburgh Original Ragged School': how it was got up, and what it has done, he recalls his services to mankind, and remarks,—"Nobody can know the misery I suffered amid those scenes of human wretchedness, woe, want and sin." But this passing allusion to former suffering and the sterner realities of life only increases the reader's satisfaction at seeing the good man in "the streets of Paris," where, amongst a variety of agreeable and diverting sights, he detects indications that "the Protestantism of France is not only not dead, but no longer sleepeth." But it is in his paper on 'New Brighton' that Dr. Guthrie exercises most signally the clerical holiday-maker's faculty of saying a great deal about very small things, and of discerning importance in matters that to the unenlightened layman would seem to merit no particular notice. Unlike the Brighton to which wealthy Londoners resort for fresh air and elaborate dinners, New Brighton is an unrefined, not to say vulgar place, abounding in donkeys and shrimp-stalls, but poor indeed so far as the materials for costly indulgence are concerned. Its most fashionable dissipations are more remarkable for cheapness than elegance; its most harmless diversions such as maid-servants out for an afternoon with their cousins would find within their means and suited to their tastes. What Margate is to London, New Brighton is to Liverpool. It has sands, on which Birkenhead shop-lads and milliners are wont to ride wildly but not too well; it has an adequate staff of dark-eyed women, with skins stained with walnut-juice, who can read the stars by broad daylight, and foretell the destinies of bibulous lovers; it is not deficient in taverns where visitors may buy strong drink and bad tobacco; and in a rough-and-ready fashion it exerts itself with much success to minister to the appetites of the numerous excursionists who, during the warm months of the year, flock to the mouth of the Mersey for salt air and boisterous jollification. Much might be written about New Brighton; but if we were asked to select a writer capable of rendering justice to its most conspicuous attractions, we should not look for him in the ranks of the clerical order; for, truth to tell of a place that has done us no ill, the Mersey Margate is a somewhat profane place, and its ways, however pleasant, are not precisely the same as the paths of holiness. But regarding the scene through the rose-tinted lenses of the clerical holiday-maker, Dr. Guthrie saw no excess of evil in this marine retreat,—nothing against which a preacher off duty was called upon to proclaim. Indeed, he found much to commend in the social usages of the spot "whence the shore trends westward to the sands sung by Kingsley in 'Call the cattle home,' and onwards to where great Orme's Head looks down on Beaumaris' beautiful bay." On the lookout for cheering facts, Dr. Guthrie ascertained that New Brighton has a church and two chapels; and, with fine liberality, he attended divine service in each of them. "Of that water," he observes, after speaking of the glasses of Nature's simplest beverage, which an aged widow is accustomed to vend to thirsty loiterers on the sands, who do not wish for anything stronger, "'of which if a man drink he shall never thirst,' New Brighton suffers no lack; but enjoys, on the contrary, a full and very admirable supply. We have tried all the wells; worshipping in the Episcopalian, Congregational and Wesleyan Churches. Nor, though unaccustomed to instrumental music in church, was

our enjoyment of the services disturbed by the organs of the two first, or the modest harmonium of the last." But though the Doctor was not discomfited by the music, he was pained at witnessing the exertions of the Episcopalian organ-blower, "whose head and shoulders" he saw "going up and down at every blast of the bellows like the piston of a steam-engine." Holding that no organ-blower, whilst thus labouring in the cause of sacred melody, can derive spiritual benefit from that of which he is a joint producer, the author, throwing out a hint to church-reformers, observes, that he "could not but wish that in all churches, as in some, where an organ is used, the power of steam, or water, was employed to supply wind to the pipes." Having finished his devotional services, the clerical tourist returned to the sands, and, with water still upon his brain and heart, was pleased to watch the holiday-makers on the sands buying the "hot water" with which they brewed no pernicious whisky toddy, but the drink which, making a misquotation of which enthusiastic tea-drinkers are continually guilty, he calls "the cup that cheers but not inebriates."

But even Dr. Guthrie's powers of saying much about just nothing were unequal to the task of manufacturing an entire chapter about New Brighton, minus those of its features to which he was resolved to be blind. To pick up appropriate padding for his unfilled paper, he searched the sands in vain; and then, with a boldness and freedom natural to a worker "out of harness," he made a run to Bangor for what he could not find at the mouth of the Mersey. A journey from New Brighton to the most dilapidated of British cathedrals would supply an abundance of topics to the sorriest of scribblers in want of something to write about. An expert bookmaker could produce a whole volume in describing the principal objects on the line of route. Such an artist would devote a chapter to the Liverpool Docks; another to Birkenhead; a third to Chester, its history, architecture, and Fenian visitation; the sight of Conway Castle would justify him in giving a sketch of the Feudal system; and having reached Bangor, what with the bridges over the Menai Straits, the company at the George Hotel, and the marvels of the Penrhyn slate-quarries, he would have more than enough raw material for his purpose. But Dr. Guthrie writes of none of these things. Not a word does he say of Stephenson or Telford, the growth of our commerce, or the antiquities of the border city. Selecting a far worthier subject than any of these, he tells how on taking his seat in a railway carriage he found himself "short of money," how this discovery made him very uncomfortable, how a fear seized him that even in a cathedral town like Bangor a clergyman out for a holiday might find it difficult to borrow a sovereign, and how "our excellent landlady" of the George Hotel "appearing, and hearing matters explained, she laughed heartily at our dilemma, and, pulling out what a child called 'a fat purse,' offered us gold on demand." Here is an important communication for a Doctor of Divinity to make in print to the public and—his congregation.

Italian Conversational Course: a New Method of Teaching the Italian Language, both Theoretically and Practically. By Giovanni Toscani. (Trübner & Co.)

GRAMMAR has been called "the key of the sciences," and on the revival of learning occupied the first place in the Trivium. In Florence, in the days of Cacciaguida, that is, in the twelfth century, the colloquial language of

well-bred people was Latin, though by many degrees removed from the classic purity of the language of ancient Rome. The dialects of Italy were as numerous as the peoples themselves, and their origin, to a great extent, is still involved in obscurity. In time, however, one or more of these came to predominate over the rest, and by the assistance of Latin forms of speech, to which tongue, it would appear, all the dialects were more or less affiliated, was formed the *lingua volgare*, or, as Dante calls it, the *moderna favella*, and to which he himself greatly contributed. This *vulgare* first occurs as a written language about the beginning of the thirteenth century, and its grammar, though rather rude and unpolished, is not essentially different from what it afterwards became, or than it is now, the chief alterations being in the orthography only. For a considerable period after the Latin had ceased to be a colloquial language in Florence, it still held its place in writings of importance; and when the *vulgare* had risen to be a literary language, it borrowed the prestige of its parent, and to speak it correctly and grammatically was called *parlare latino* or *latinamente*. Tuscany has the credit of having been the cradle of the modern Italian, thanks to its distinguished natives, — Dante, Petrarcha, Boeaccio, and others. But this excellent Tuscan was previously cradled at the court of Frederic the Second in his favourite Sicily; and herein is a difficulty which it is easier to leap over than to resolve, how the said language, having disappeared from Sicily, rose again, not many years afterwards, in Tuscany, full of strength and vigour, and there established its legitimate reign. Probably Bologna might solve the question, but this is not the place to discuss it. Thanks to Dante, Petrarcha and Boccaccio, Tuscany carried off the palm, and the *vulgare Siciliano* was heard of no more. In 1566 the painstaking Stefano da Montemurlo, a persevering gentleman of Tortona, collected together twelve books of "Phrasii Toscane," which he linked with the Latin; and, in double columns of close type, printed them at Venice in a bulky folio volume of a thousand pages—a great boon, indeed, to all succeeding grammarians, who were not to be staggered by the work set before them. This is the material from which grammars are made, and on which the Bembos, the Salvati, the Corticellis, the Cinonios, and a host of others, great and small, have exercised their industry to simplify and reduce to order, and furnish their countrymen with a convenient set of rules and examples, so that they may express themselves correctly without spending much time in acquiring the art. Tuscan phraseology and Italian grammar being thus established at home, the next step was to diffuse it abroad. And here a whole army of volunteers present themselves to our notice. The Florios, the Torrianos, the Veneronis, the Palermos, the Baretts, the Galignatis, the Biagiolis, the Montuccis, the Santagnellos, the Boschis, and many, many more, ancient masters and modern, all exerting themselves to teach the foreigner their beautiful language in the best and most expeditious manner. Among these the Prof. Toscani deservedly holds a distinguished place. The work which he has published combines grammatical exposition with a practical course of instruction in the language. The grammar is very fully and ably set forth; the verb takes the lead, as the most important part of speech, and its irregular forms are more completely given than in any other modern grammar with which we are acquainted, and it has been our fortune, or misfortune, to have turned over a great many in our time. The rules are mostly illustrated from the Italian

classics, and the conversational exercises are made the vehicle of useful information about Italy. The accent is marked throughout where necessary, the eye is made to assist the ear, and a double vocabulary is added at the end. In the notes many graces and peculiarities in language are pointed out, which it usually takes a long residence among Italians to learn. Here, in fact, is all that the student of Italian can desire to know, or to remember; and we can only wish that such a volume had been published thirty years ago: it would have saved us a world of time and trouble.

A History of Ancient Christianity and Sacred Art in Italy. By Charles L. Hemans. (Williams & Norgate.)

Mr. Hemans, who bears a name his mother made famous, is an erudite and painstaking compiler and enthusiastic student of ancient Art. Beginning with those primitive pontiffs who succeeded our Lord's apostles in the charge of Christian Rome—such is the legend—he carries us through the history of the Faith by means of those monuments which are still to be seen in the churches and crypts of the Eternal City, and in those gloomy chambers where, to use the poetical expression of their own language, so many millions of the faithful were "consigned," with "*in pace Domini dormias*" written above their temporary resting-places; also, in the Constantian churches of a later and more fortunate epoch, and in those which were built by the Christian emperors in Rome, Ravenna, and other Italian centres of religion. He concludes with an account of the state of the Church, as suggested by its Art remains, until the triumph of Belief, in the ninth century, was set forth in splendours of architecture, costume and ceremonies that were as like those now in vogue in the peninsula as a coarser love of show and less-restrained knowledge of design permit them to be. The subject is a noble one, and Mr. Hemans is fairly qualified to deal with it by industry, good taste and learning. Thus he has produced what is much the best manual of the kind in English, so that his concise sections, entitled "The Primitive Pontiffs," "The Church in the Catacombs," "Epoch of the Gothic and Greek Wars," and "The Monuments at Ravenna,"—which we select as eminently well treated,—illustrate with clearness and force all the general reader needs to know about the state of the arts in the times that are indicated by these respective titles.

Our author has one capital defect which mars the present condition of his work: he writes in a dolefully confused style. Through this, however, one sees gleams of picturesque splendour, and recognizes the impression of much knowledge and zeal in study. As to knowledge, he possesses more than he has digested, more, indeed, than he has done himself the justice to express fairly. To say nothing of the "outlandishness" of English by a foreign printer, the result of this combination of good and bad qualities is, that at first starting to read this book, Mr. Hemans's critic comes badly off, and too often finds himself struggling with parenthetical entanglements and inversions abundant enough to make him forget his whereabouts. The author's object being to consider the history of the Church at Rome as reflected in her monuments, he pursues it with small respect for the exaggerations of antique legends. With unusual faith, he nevertheless retains regard for that poetic, ennobling aspect which so often shines through their absurdity and their dullness. He tests the old stories by common sense and scientific archaeology; hints

at many a poetic picture, many a heart-lifting idea; and, not without eloquence, describes many a long-reverenced site and holy building.

The history of the primitive pontiffs is involved with that of those subterranean basilicas of Rome about which so many sad fancies have uprisen. Our author accordingly details the knowledge we possess of these places, and criticizes its assumptions with exactness and care, if not with clearness. Thus (and this serviceable characteristic extends throughout) the whole volume before us forms an archaeological guide to the Christian antiquities of Rome and other cities, which embraces what is to some extent a history of the early Papacy and religious ceremonials, and is made more valuable by an index that should be more complete than it is. The whole is apparently rather the result of a series of notes taken on the spot. The matter is enriched by references to authorities for dates and illustrative legends, and is moulded so as to become an earnest plea for recognition of early papal piety, which is open to the charge of special pleading. The book is further remarkable for its author's often-expressed hope in a higher Church that is yet to come, to which, so to say, the condition of Christianity in the earliest ages may be supposed to bear some resemblance.

OUR LIBRARY TABLE.

The Thames. Illustrated by Photographs. Second Series. (Marion, Son & Co.)

SOME time ago we examined the first portion of this pretty series of gift-books, and found it to be unusually pleasant as an example of its class. It is true, the letter press is not worth much, and that, as regards the photographs themselves, there was nothing in them more valuable than furnishes thousands of stereoscopes; for all that, there is much beauty. As to the text, we find here, as before, that it is "lightly treated"; flimsily treated would be the term for a work of higher pretence than this. Why the efforts of such books should be so unambitious and their aims so mean as they are, is only to be explained on reviewing the old saw which counsels us never to look a gift-horse in the mouth. Photographically illustrated gift-books have taken the place of the old "Annuals," "Keepsakes," "Gems," and the like; these were sold at prices which, taking into account the changed value of money, were smaller than the common guinea or guineas and a half which now prevails. They were sold in vast numbers, far beyond what, unless authors are misinformed, their successors attain. What a difference there is in the art and literature of the two classes any one may know who compares them. The beautiful steel engravings, after Turner, by Goodall, Wallis, Smith, Willmore, and others after Stoohard and the like, by as many more or the same admirable engravers, are gems of pictorial and reproductive art, and now preserved in the folios of collectors. Some of the best writers of the day were employed as contributors to those gift-books. Lamb, Coleridge, Rogers and Mr. Tennyson did not think it beneath them to appear in this guise. It was but the other day that a correspondent sent us a Sonnet (see p. 592) by the Laureate, which was published in 1832 in a provincial gift-book of this class. This year was that of the publication of the second series of 'Poems, by Alfred Tennyson,' which comprised 'Morte d'Arthur,' 'The Gardener's Daughter,' 'Locksley Hall,' &c. The first volume of the Laureate's "Poems" was published in 1830. What, even when seen in a stereoscope, is a pretty photograph compared to a Turner engraved by Goodall?

The Spas of Belgium, Germany, Switzerland, France and Italy. A Handbook of the Principal Watering-Places on the Continent. By Thomas More Madden. (Newby.)

THIS book, at the present time of day, is superfluous: what is more, incomplete; to give an instance—there is no mention of Recoaro among the Spas of Italy.

Meals for the Million. By Cre-Fydd. A Help to strict Economy; containing 125 Dinners, arranged for the Seasons, Breakfast or Supper Dishes, Delicacies for Invalids, and other Useful Matters, suited to Incomes varying from 100l. to 250l. a year. (Simpkin, Marshall & Co.)

"Cre-Fydd" is a brave cook—there can be no doubt of that among those who have tasted and tested (as we have done) the sorceries of her cauldron as prescribed in her former book. Here she descends a scale in recommendation of what is wholesome, toothsome, within cheap; and her book should be in every kitchen-drawer of every family enjoying a small income. But does she not profess too little in the matter of cost? We read of impossible continental tours, where every one sees everything for next to nothing; we are invited to try impossible clothes, which are to be paid for fifty per cent. under the market price (no scandal against the strike of the tailors). It would be a pity were "Cre-Fydd," under a strained idea of adaptability, to fall into this snare; and by presenting economy in an electric light, to bewilder the households of the *Wilfers*. In any event, it is clear that the great question of time *versus* furnace-fire is making progress in this obstinate country of ours, long so rich in material, long so dogged in avoidance of every scientific method of preparing the same.

The Wild Elephant, and the Method of Capturing and Taming it in Ceylon. By Sir J. Emerson Tennent, Bart. (Longmans & Co.)

THE interesting chapters in Sir J. Emerson Tennent's "Ceylon" on the structure and habits of the wild elephant are here reprinted, and will be welcomed by many readers. They are already well known, and in this handy little volume will be peculiarly acceptable. The work of which they originally formed a part is one whose merit has been fully recognized, so that our notice of this volume need be but brief. Sir James adverts to some curious questions in his Preface. He has originated a theory that the geological formation of the island of Ceylon is distinct from that of the mainland of India, and he supports it by another theory, that the elephants of Ceylon and of Sumatra are distinct species from that of India. This opinion, however, has been declared by Dr. Falconer to be unfounded, and we are inclined to agree with the Doctor. Quoting from the *Colombo Observer*, our author mentions that an infuriated elephant is said to have "fairly leaped a barrier fifteen feet high, only carrying away the upper cross-beam with a crash." This statement was modified on reference to the editor, and the leap was reduced, with the help of an ant-hill on which the elephant mounted, to nine feet. Even this, we think, requires corroboration. That an animal weighing some four tons, and of the massive build which characterizes the elephant, should leap its own height, is surely almost incredible. At pp. 30 and 48 we find a discussion as to the etymology of the word "rogue," applied to a solitary elephant. A "rogue" afflicted with deafness is regarded by the Singhalese as the most formidable of all wild animals. Sir James asks if "rogue" can come from "rongueduc," a word used by Wolf, but now obsolete. We are inclined to think the real derivation of "rogue" is the Sanskrit word *rogi*, "sick." The solitary elephant is in fact generally one that is deaf, or suffering in some way or other, if only from "a mind diseased." As for the word *duipa*, which at page 63 is written *duipa*, there cannot be a doubt that Wilson is right in referring it to the habit the elephant has of drinking twice, by first filling its trunk, and then transferring the water to its mouth.

The Lancashire Wedding; or, Darwin Moralized. Edited by the Author of "Prudent Marriages and Plain Children." (Houlston & Wright)

THIS authority on matrimonial prudence urges in the present slight and scarcely commendable story that a girl with a good constitution, but not a penny of fortune, is likely to do much more for the enrichment of her husband, than a young lady with 3,000l. in the funds and struma in her blood. May the author's marriage illustrate his doctrine, and be fruitful of lovely children!

The Idea of the Church: an Essay. By J. Panton Ham. (Whitfield & Co.)

THIS is a thoughtful little book, cut up into a number of small chapters or sections. The author's ideas and sympathies are catholic, though it is easy to see that he does not belong to the Established Church. The style is somewhat stiff, and occasionally stilted; but the spirit is good. It will be a long time before the views of the writer will be realized in this country. Amid stagnant conservatism the religious mind moves very slowly, and dreads change. Yet there is progress in the direction here indicated. Whether all the opinions enunciated be correct may be doubted, especially those relative to Church and State; but that most of them are sound is unquestionable. The book will stimulate and enlarge the mind.

How to Study the New Testament: the Gospels and the Acts of the Apostles. Second Edition. By H. Alford, D.D. (Strahan.)

THE opinions of Dr. Alford on the New Testament are well known to many readers. He has inculcated them in various publications and forms, in his "Greek Testament," his "New Testament for English Readers," and elsewhere. This volume consists of a collection of papers that appeared in the *Sunday Magazine*.

Anti-Slavery Addresses of 1844 and 1845. By Salmon Portland Chase and Charles Dexter Cleveland. (Low & Co.)

Mr. Charles Dexter Cleveland, in his Preface to this reprint of two Anti-Slavery addresses, observes, "As the future historian will desire as many landmarks as possible of the great life-and-death struggle, the following addresses are now republished in a form more permanent than when they first appeared." We leave it to future historians to thank Mr. Cleveland for the service thus rendered in their behalf. In the mean time, the gentleman may rest assured that he enjoys our most distinguished consideration.

Massey's Railway Satirist: a Model Satirical Budget of New Ideas, on Theatricals, Literature, Science, Art, Politics, and General Social Events, written in the Form of Advertisements. (Smart & Allen.)

By the author's portrait, which embellishes the cover of his book so far as such a portrait is capable of embellishing anything, we were prepared for the discovery that he who from one point of view is Massey the Satirist, may from another ground of observation be described as Massey the Cook. Far from ridiculing the somewhat singular combination of tastes by which the gentleman is distinguished, we see a fine suitableness in the union of cookery and literature, and trust that he will continue to practise them in turns, to the contentment of his vanity and the welfare of his purse. Cooks ere now have done good service to letters; and in past times poets would have fared better, if they had appealed to their patrons alternately with verses and omelettes. So long as Mr. Massey is wise enough to make his bread in the kitchen, he may do worse with his idle hours than spend them in the pursuit of an ambition concerning which he speaks in the following terms:

"Having, from rather extensive general reading, acquired a taste for light literature, I was induced in 1862 to present a comic song to the notice of a professional singer, whose singing and songs were above the average order of the stale music-hall rubbish nightly foisted on the public instead of genuine wit and humour. The result of this acquaintance was the production of two of my songs, namely, 'The Stamp Song' and 'The Darky Cook,' at the Alhambra and other music-halls, which I have reason to believe received a very tolerable share of public approbation. I, however, soon perceived that music-hall literature, as it exists at present, did not give sufficient scope for any display of humour, and that it would never add to my credit or name; I therefore left professional song-making to the lower class of writers, who, I soon found out, were the authors of most of the comic songs. I did nothing more until 1865, when, in conjunction with my father, I wrote and published a culinary work,

"The Comprehensive Pudding Book," which, owing to its great success, was followed in 1866 by

another of the same class, "The Biscuit, Ice, and Compote Book"; or, "Essence of Confectionery," and also a culinary photograph, named "The Alexandra Bouquet," being a photograph of eight new and classical ball supper-stands, which I had the honour of using before the Prince and Princess of Wales in 1863, in the course of my professional duties as a culinary artist, a profession to which I shall also consider it an honour to have belonged."

Mr. Massey's great culinary achievement is a Christmas pudding, composed on what may be called the alphabetical principle, of twenty-six ingredients, every letter of the alphabet being the initial letter of one of the ingredients. Mr. Massey assures us that this pudding is "very good and rich," but we shan't try it. He speaks quite as flatteringly of his satire, which we have tried.

We have on our table *The Resurrection of Jesus Christ, with an Examination of the Speculations of Strangers in his "New Life of Jesus," and an Introductory View of the present Position of Theological Inquiry in reference to the Existence of God, and the miraculous Evidence of Christianity,* by the late Robert Macpherson (Blackwood & Sons),—*The Great Possession, a Contribution towards the Knowledge and Education of the Human Soul,* by Richard Bell (Wesleyan Conference Office),—*The Afternoon Lectures on Literature and Art delivered in the Theatre of the Museum of Industry, St. Stephen's Green, Dublin, in April and May, 1866* (Bell & Daldy),—*The Church of England in her Fourfold Aspect, Catholic, National, Established, Protestant (Bosworth),*—*Jessica's First Prayer, by the Author of "Ferns Hollow" (Religious Tract Society),*—*A Treatise on Harness, Saddles and Bridles, their History and Manufacture, from the Earliest Times down to the Present Period,* by A. Davis (Cox). Also the following new editions—*The Posthumous Papers of the Pickwick Club,* with Eight Illustrations, being Vol. I. of "The Charles Dickens Edition" of that author's works (Chapman & Hall),—*The Manual of Dates: a Dictionary of Reference to the most important Events in the History of Mankind to be found in Authentic Records,* by George H. Townsend (Warne),—and *The Elements of Natural Philosophy; or, an Introduction to the Study of the Physical Sciences,* by Charles Brooke, M.A., based on the Treatise by the late Golding Bird, M.A. (Churchill & Sons).

LIST OF NEW BOOKS.

- Andrewes's Private Devotions, 12mo. 1/- cl. swd.
Angling, a Practical Guide, by J. T. Burgess, 12mo. 1/- bds.
Beailey's (R. R.) Poems and Lyrics, 12mo. 1/- cl. swd.
Bennett's Plea for Toleration in the Church, Svo. 3/- swd.
Black's Guide to Norway, facs. Svo. 2/- cl.
Black's Guide to Sweden, facs. Svo. 1/- cl.
Black's Guide to Norway, 12mo. 1/- bds.
Cooper's Lionel Lincoln, or Svo. ed. swd.
Dickson's (W. E.) How to make a Steam-Engine, facs. Svo. 2/- cl.
Doir's Domestic Management, facs. Svo. 1/- cl.
Fitzpatrick's (W. J.) Ireland before the Union, 12mo. 2/- bds.
Fitzpatrick's (W. J.) Ireland after the Union, post Svo. 5/- cl.
Greenwell's (Dora) Poems, 12mo. 6/- cl.
Gregory's (A.) Bible Truths for Young People, 12mo. 2/- cl.
Henderson's (T. S.) Daily Bible Teachings, 12mo. 2/- cl.
Home Book of Pleasure and Instruction, ed. by Valentine, 7/6
Home Book of Practical Knowledge, 12mo. 1/- cl.
Iron's (W. J.) The Sacred Life of Jesus Christ, 12mo. 1/- cl. swd.
Jackson's Materia Medica, Supplement, cr. Svo. 1/- cl.
Johnson's Oppression, or the Tyranny of Nations, 12mo. 1/- swd.
Joy (The) of Well Doing, 18mo. 1/- cl.
Lowndes's (H.) Works of Oliver Cromwell, post Svo. 5/- cl.
Lowndes's (H.) The Admiralty Law of Collisions, Svo. 7/6 cl.
Lyttton's (Lord) Novels, "Rienzi," 12mo. 1/- cl.
Month (The), vol. Svo. 8/- cl.
Murray's Handbook Plan of Paris, 12mo. 3/- case.
Plus' British Grasses, cr. Svo. 1/- cl. swd.
Robert's (Capt.) Never Caught, Personal Adventures, 12mo. 2/- cl.
Shaw's Rambles about Filey, facs. Svo. 2/- cl.
Smythian's (L. G.) What think ye of Christ? 12mo. 2/- cl.
Spence's (John) Travels in America, 12mo. 1/- cl.
Sportsman's, or Celebrated Sportsman, post Svo. 7/6
Spurrell's (C. H.) The Saint and his Saviour, 12mo. 3/- cl.
Tracts for the Day, No. 3, the Seven Sacraments, Svo. 1/- cl.
Trait's (W.) The Decalogue of Sinai, facs. Svo. 1/- cl.
Ursula's Girlhood, 12mo. 1/- cl.

HANNAH LIGHTFOOT.

June 12, 1867.

WITH reference to the review which appeared in the *Athenæum* of the 25th ult. on Mr. W. J. Thomas's ingenious treatise, "Hannah Lightfoot, Queen Charlotte and the Chevalier D'Eon," and to the disputed claims of the "Fair Quakeress" to fill a corner in history, I venture to request the insertion in your columns of the following cursor observations.

In the *Quarterly Review* (No. 244, p. 283), for the month of April last, the writer, in reviewing my "Memoirs of the Life and Reign of King

George the Third,' observes of the Lightfoot episode : "Alexandre Dumas himself would hardly have ventured to insert so coarse a patch of fiction into the tapestry of history. We must on the present occasion content ourselves with advertizing briefly to the curious and minute inquiry just instituted by Mr. Thoms into this tale—to his proofs that the several 'authorities' cited by Mr. Jesse resolve themselves into the invention of one fertile brain—[Mrs. O. W. Serres] to the shrewd indication which he furnishes, not only that there never was any marriage with Hannah Lightfoot, but that there never was any such person as Hannah Lightfoot, alias Wheeler, alias Oxford [Axford], at all—that the entire story is as complete a fabrication as the Book of Mormon." These remarks, I may observe, have acquired a far greater degree of importance than might otherwise have been the case, in consequence of the passage in italics having been adopted by Mr. Thoms and widely circulated by him as an advertisement to his pamphlet. And what are Mr. Thoms's own independent opinions on the subject? Not only in his preface does he speak of that "mythic personage, the Fair Quaker," but it is his conviction, he tells us (p. 23), and he trusts that it will also be the conviction of his readers, "that the story of Hannah Lightfoot is a fiction, and nothing but a fiction, from beginning to end."

Now, if the Quarterly Reviewer and Mr. Thoms were able clearly to demonstrate the non-existence of such a person as Hannah, they would unquestionably have performed good literary, if not good historical, service. For instance, could they prove the heroine to have been nothing but a myth, there could obviously have been no royal marriage, no royal intrigue, and consequently no ground whatever for scandal. In a word, the controversy would at once be at an end.

But have the Quarterly Reviewer and Mr. Thoms either proved, or are they likely to be able to prove, the validity of their proposition? I believe that in both cases I may safely and confidently reply in the negative. In the first place, I would venture to inquire of Mr. Thoms and his supporters what steps they have taken to discover whether the supposed Hannah Lightfoot left any relations, real or putative, and if so, what information or expressions of opinion have been obtained from those relations in respect to the truth of the romantic story told of their missing kinswoman? I may here mention, as an uncontroversial fact, that she not only left many relations, if not on her father's, at least on her mother's side, but that there are still living at least two of Hannah Lightfoot's first cousins only once removed. No doubt, had they at any time manifested an ambitious disposition to connect themselves with the royal family, or could they be shown to have ever in the slightest degree countenanced the lofty pretensions put forth in their behalf in the mendacious chronicles of Mrs. Olivia Wilmot Serres, their statements might be open to grave suspicion. But, on the contrary, the information which has from time to time been elicited from them during a period extending over nearly half a century, appears, in the leading points, to have been uniformly simple, modest, and perfectly consistent with truth.

Hannah Lightfoot's father, Matthew Lightfoot, was a tradesman residing at Wapping. The maiden name of her mother was Wheeler. The family on both sides belonged to the Society of Friends. Hannah, say her relatives, had a maternal uncle, Henry Wheeler, who carried on business as a linendraper in Market Street—then called Market Lane—St. James's, at whose house she and her mother frequently resided. While a resident here, about the year 1753 or 1754, the heir to the throne is said to have manifested, in some shape or other, admiration of her beauty; and from this house, about that period, she suddenly and mysteriously eloped. Subsequently, it is added, a discovery was made by her relatives that she had been clandestinely married to one Isaac Axford, a grocer on Ludgate Hill, from whom she separated either at the church door or very shortly after their union; and from that time her family never obtained any authentic information whatever respecting her fate. In a

letter now before me, from a living relative of Hannah Lightfoot, the writer observes :—"The mother was a frequent visitor at St. James's Market with her daughter, sometimes remaining there for a considerable time, and upon the occasion of the daughter's disappearance, Hannah Lightfoot was standing with a little girl—I believe about ten years of age—at one of the dining-room windows up-stairs over the shop, when a carriage drove by, and immediately making some excuse to the little girl her cousin, who was with her, for going out, she hastily put on her bonnet and a few other articles of apparel, and left the house by the front door, instead of going through the shop."—"The little girl I have spoken of," adds the writer, "was afterwards my grandmother, from whom I heard it, when I little expected to see it in print, and I can find a person, a generation older than myself, who has also heard it from her." The little girl referred to was a cousin and namesake of Hannah Lightfoot. Her name was Hannah Wheeler.

But, in spite of what I have written, it may still not unreasonably be objected that I may, possibly, either have been imposed upon or misled. A writer in the *Monthly Magazine* (vol. 52, p. 109), nearly forty-six years ago, pertinently and concisely put the question—"When and where did the marriage take place of Hannah Lightfoot, a Quaker, to I. Axford, and where is the evidence that she was the same Quaker who lived at the corner of St. James's Market, and was admired by Prince George?" You have as yet, I may be told, adduced no positive evidence whatever of the existence of such families as Lightfoot and Wheeler, and much less of the existence of Hannah Lightfoot herself. Have you no original documents, no contemporary written evidence, to produce in support of your premises? I answer, from personal knowledge and inspection, that there exist proofs sufficient to satisfy even the most sceptical. They comprise :—

1st. A will disposing of property in which Hannah Lightfoot had a personal interest.

2nd. A sampler worked by her when a child, which has ever since remained in the possession of her family, and of which the faded colours clearly manifest the antiquity.

3rd. The parchment certificate of Hannah Lightfoot's birth, or rather—as it is styled by the Society of Friends, of which she was a member—her "birth-note."

4th. The parchment "birth-note" of her first cousin, Henry Wheeler, who afterwards carried on the business in Market Lane; this document being, perhaps, the most important of any, from its containing, in addition to the autograph signatures of five or six other attesting witnesses to the fact of the birth, the name of Hannah Lightfoot signed at full length by her own hand. I may mention that the handwriting, which is clear, but cramped and irregular, has all the appearance of being either that of a very young or of an indifferently educated person, and as the "Fair Quakeress" must at this time have been seventeen, the latter presumption would seem to be the right one.

Of the genuineness of these documents I imagine that no reasonable person could entertain a doubt. Nevertheless, with a view of satisfying others as completely as I had satisfied myself, I applied for and obtained permission to consult the carefully-preserved registers of births, marriages and deaths, kept by the Society of Friends at Devonshire House, Houndsditch, London, by which means I hoped to be enabled to verify at least two of the documents of which I have made mention—the "birth-notes" of Hannah Lightfoot and Henry Wheeler. Happily I was not disappointed. There are now before me certified extracts from those registers, which not only establish the fact of the birth of those two persons, but which also afford incidental evidence of the truth of many of the particulars which I have mentioned as having been from time to time elicited from the members of Hannah Lightfoot's family. Her birth-note certificate testifies that she was born on the 12th of October, 1730, O.S., in the parish of St. John's, Wapping; that she was the daughter of Matthew Lightfoot, shoemaker, and of Mary his wife; and, lastly, that the places of "Meeting" of her parents

were Ratcliff and Barking. The second certificate is to the effect that Henry, the infant son of Henry Wheeler, linendraper, and of Lydia Wheeler, was born in Market Lane, St. James's, on the 8th of May, 1747, O.S.

I have but one more link to add to the chain of evidence which substantiates the fact of Hannah Lightfoot's existence. I must previously, however, advert for a moment to what I have written relating to her in my 'Memoirs of the Life and Reign of George the Third' (vol. 1, pp. 30-36), and to some remarks which it drew from the Quarterly Reviewer : "We have accused Mr. Jesse," writes the latter (p. 282), "of a kind of artistic rather than real credulity, and we cannot give a better instance than his treatment of the celebrated 'Hannah Lightfoot' story in his second chapter. So charming a bit of 'sensation' biography was far too valuable to be frowned sternly away by an anecdote. Accordingly, it is treated with a mock seriousness which is worthy of the pages of Mr. G. W. M. Reynolds's 'Mysteries of London,' or any other of those gems of our penny literature which gratify the taste of the largest, if not absolutely the most intelligent, class of our romance devourers." But, in alluding in my work to the different statements which connected the name of George the Third with the "Fair Quakeress," and after having spoken of their "very improbable marriage," what was the nature of the remarks which I hazarded? "Of the amount of credit which ought to be placed in these different statements, the reader must be left to judge for himself. For my own part, I am inclined to attach some slight importance to an irregular version of the story—the version, by-the-by, which the nearest relatives of Hannah Lightfoot regarded as the truth—namely, that when she quitted her uncle's roof, it was for the purpose of being married, not to the heir to the throne, but to one who had been bribed to lend her his name, and to give her his hand at the altar, on the condition that he was never to claim her as his wife." That person's name I then suggested to have been Isaac Axford. That my conjectures were not altogether "artistic," subsequent research and the happy discovery of the following important document enable me most satisfactorily to prove :—

"This is to certify that in the Registers of Marriages solemnized at Mayfair Chapel, which Registers are preserved in the Vestry of St. George's Parish, Hanover Square, there appears, under date of the 11th of December, 1753, the following entry :—

" + 11. Isaac Axford of St. Martin's Ludgate and Hannah Lightfoot of St. James's Westminster."

"As witness my hand this eleventh day of June, one thousand eight hundred and sixty-seven.

" JAMES MCCONECHY,

" Curate of St. George, Hanover Square."

Much more, in the way of arguments and facts, I might add in relation to the Hannah Lightfoot controversy, but I fear I have already asked for too large a space in your columns.

J. HENEAGE JESSE.

MATERNAL ANCESTRY OF SHAKSPEARE.

To William George Clark, M.A., and William Aldis Wright, M.A., Trin. Coll. Cambridge.

7, Powis Place, May 8, 1867.

Dear Sirs.—In the preparation of my Genealogical Notices of the Shakspeare and Arden Families, for your supplementary volumes of the Cambridge Edition of the poet's works, nothing has given me more gratification than the discovery of the long-missing link which really unites Shakespeare with the ancient family of Arden, of Warwickshire. Hitherto that connexion has been no better than guesswork. Malone, followed by many modern biographers, stated that the father of the poet's mother, Mary Arden, namely, Robert Arden, of Wilmecote, in Aston-Cantlow, was the son of a Robert Arden, the son of another Robert Arden, and that this last Robert was the younger brother of the Esquire for the body to Henry the Seventh, Sir John Arden, Knight, eldest son of Walter Arden, of Park Hall, in the county of

Warwick, the recognized descendant of Ailwin, the Saxon sheriff of that county in the time of Edward the Confessor. But not one title of evidence has been produced to establish the succession of the three Robert Ardens, which of late has been regarded as unsatisfactory.

In searching those remarkable monuments of Mr. Halliwell's industry, his noble folio 'Life of Shakespeare,' and the Stratford-upon-Avon Corporation Records, I have found the missing link. The freehold estate at Snitterfield, which was settled in the year 1550 by Robert Arden upon six of his seven daughters (his youngest, Mary, not being mentioned, as she was, no doubt, even then provided for), for their benefit, after the death of himself and second wife, was purchased, in 1501, by Robert Arden and his father; and Mr. Halliwell gives the heading of a grant, dated 16 Henry VII., of an estate at Snitterfield, in the county of Warwick, by John Mayowe to Robert Throckmorton, Thomas Trussell, Roger Reynolds, William Wodde, "et Thomas Arden de Wymecote et Roberto Arden filio ejusdem Thomas Arden," &c. ('Life of Shakespeare,' page 9.) This deed is also quoted in the Records. Thus we find that the grandfather of Mary Arden, who married John Shakespeare, was not Robert, but Thomas Arden. It will also be shown by me that this Thomas and his son Robert resided together at Aston-Cantlowe to the year 1547, only nine years before the death of Robert Arden, 1556. It will also be proved that Thomas was the second son of Walter Arden, named in his will, 1502, and in that of his brother, Sir John, in 1526. This discovery enables me to trace the maternal ancestry of Shakespeare to the Saxon sheriff without a break in the pedigree, by the aid of several genealogical authorities, for Dugdale and Drummond are defective in some descents. The late Mr. Hunter very nearly made this discovery, and Mr. Halliwell was not far from the truth; but hitherto the exact connexion of Shakespeare with Arden has not been proved. By the help of one of the Staffordshire Ardens, my pedigree table of the old family will be brought down to the present day. And that of the Harts will also for the first time be carried down from the poet's sister to this time. A great amount of information respecting families of the name of Shakespeare has been collected by me from various sources, much of which will be new to the bulk of the poet's admirers, and some part of it has never been in print. I trust also that my attempt to identify all the dramatic personæ in the historical plays, never before made on such a scale, will add somewhat to Shakespearian literature.

GEORGE RUSSELL FRENCH.

BIRDS OF NORFOLK.

Norwich, June 11, 1867.

FOR fear it should be supposed that I claim for my native county one more naturalist of repute than it is fairly entitled to, will you allow me to correct a slight inaccuracy in your most gratifying notice of my 'Birds of Norfolk.' The late Mr. John Wolley, although a munificent donor to the Norfolk and Norwich Museum, was not a *Norfolk man*. Mr. Wolley, as stated in a memoir published by his old friend and brother collector, Prof. A. Newton (*Ibis*, 1860, p. 172), was born at Matlock, and, far too early for that science to which he had devoted so much of his time and talents, died under his father's roof at Beeston, in Nottinghamshire, on the 20th of November, 1857.

H. STEVENSON.

MR. LINNELL AND THE ROYAL ACADEMY.

19, Hyde Park Gate South, Kensington Gore.

Mr. Linnell has written to the *Athenæum*, June 8th, complaining of the treatment he has received at the hands of the Royal Academy. I do not propose to follow him through his two letters on another subject, with which I have no concern; but as he insinuates a grave charge at the conclusion of his communication, I think it my duty, as one of the "Hangers," to notice it. He says, "Others will form their opinion whether there was any connexion between my letters and the determination not to hang my picture." In other

words, he implies that the Royal Academy is capable as a body, not only of wishing to injure Mr. Linnell, professionally, on account of those letters, but that they had desired the Hanging Committee to manifest their displeasure by rejecting one of his pictures, and that the Hanging Committee was capable of consenting to carry out so base a suggestion.

The simple facts are these:—Mr. Linnell sent four pictures for exhibition, all of which were accepted. The Hangers had placed three of them in excellent positions, and the fourth was reserved to ornament the North Room. After repeated efforts to hang it upon the line, it was found impossible to do so without displacing other works of merit, many of them by younger artists, who had not been so fortunate as to get even one picture placed.

Under these circumstances, the Hangers concluded that it would be more respectful to Mr. Linnell to return the picture (with the usual letter, expressive of regret), so that it might be available for exhibition on a future occasion, rather than place it in a position inferior to what its great merits demanded.

Mr. Linnell also complains of not having received the letter until the 3rd of May. This might have occurred from press of business in preparing the Catalogue, but I presume that it was issued at the same time as other similar letters. I would have written to Mr. Linnell had I known that it had been done on a previous similar occasion, and for this neglect I hope he will accept my apology.

In conclusion, I have only to express my regret that it was found impossible to place a picture we all so much admired, and to remark that it was detained until the last moment in hope of being able to find it a place in the North Room, which was the last to be arranged.

Begging you to allow the insertion of this (personal) explanation, and apologizing for its length, I remain, &c.,

C. W. COPE, R.A.

EXPLORATION OF GREENLAND.

OUR readers are aware that Mr. Whymper, the renowned Alp climber, has started on a journey into Greenland, with a view to its thorough exploration. From time to time we hope to give from his pen a series of descriptions of his journey. To-day we commence with an account of his plans so far as they have been arranged beforehand.

Copenhagen, 1867.

I shall be landed at the small Danish settlement of Jakobshavn (on the 69th parallel), and that place will be my head-quarters, at which I shall make my depot, and from which my journeys will be made. I have selected this point of departure, because there are greater facilities of communication between it and the other settlements than I could find at other stations, and also because I have reason to believe that the chances of getting into the interior will be greater for a party starting from there, than from any point in the neighbourhood.

I intend to travel by means of dog sledges, but I expect considerable trouble in getting them over the rough country which intervenes between the coast and the interior snow. The latter, when once reached, I expect will prove comparatively easy travelling.

My system of travelling will be to do without depots en route, carrying as little weight and moving as rapidly as possible. In the first instance some time will be spent in preliminary trials and reconnoitring, and I shall then start for a month or five weeks' journey, taking at first a north-easterly direction, then coming south, and returning due west. I shall, if this journey is not entirely unsuccessful, then go for a similar amount of time to the south-east, returning to Jakobshavn by a more northerly route. The remaining time, if any, will be spent in exploring the island of Disko, and in examination of the fossil remains which are found in the neighbourhood, particularly on the shores of the Waigat Strait. I expect to leave for England in September, and to be home by the end of October or early in November.

The interior of Greenland is at present entirely

unknown, and no serious attempt has ever been made to explore it. The two or three excursions which have been made by Danes towards the interior during the present century have experienced no greater difficulties than might be expected from inadequate time and imperfect means. Dr. Hayes (U.S.) has, however, on more than one occasion, made excursions towards the interior with considerable success, and has managed to travel occasionally as much as thirty-five or forty miles in a day. There is no reason to suppose that the interior presents extraordinary difficulties for travelling, and there is good reason to believe that it is something better than a dreary waste of ice and snow. Not only are traditions to be met with on every hand among the Greenlanders that the interior is a fertile country, but it is made almost a certainty by the fact that the countless herds of reindeer which occasionally visit different parts of the coast always retire towards the interior, where they are not followed. These herds of reindeer are so vast in numbers that they must require for sustenance a considerable amount of food; and hence it is believed by many who are best acquainted with the subject that the interior, if not a fertile, must be very far from a barren, country.

The unconquerable aversion of the natives to travel over the snow has proved hitherto the greatest difficulty in the way of visiting the interior. They have traditions of a savage, cannibal people living on the other side of the range of mountains which bounds the view from Davis's Strait; and others of a ferocious wild beast, the "Amarok," which has never, however, been known to be seen, much less taken. But the largest part of their aversion to travel over the snow is derived from their fear of the crevasses which it covers and conceals, and into which they have oftentimes fallen. I shall probably get no assistance from the Greenlanders, but I reckon on some from the half-breeds.

I cannot close this letter without a recognition of the kindness I have received at the hands of the Danes. Great and unexpected as the assistance has been which I have received in England, I must say that it has been surpassed by that which I have received from total strangers, who have not and who cannot receive any return.

EDWARD WHYMPER.

A RUSSIAN PROTEST.

I had fondly hoped that the sad story of ill usage which your kindness lately enabled me to make public would have won for me at least an expression of kindly sympathy. Great, therefore, was my disappointment at finding how harsh was the voice and how forbidding the tone with which my sister of England replied to my appeal. In the communication which "The English Language" addressed to you, such strange and mysterious charges were made against me that I have remained, ever since I read it, in a state of bewildered trepidation. Even now, after much pondering over its sentences, I find them somewhat unintelligible. It is, no doubt, my ignorance of many of those niceties of idiom which only a native ear can exactly comprehend that prevents me from at once grasping their full meaning. As far as I can fathom them, it appears to me that I am charged, in the first place, with not having pushed myself, disseminated my idioms, and promulgated my ideas throughout the world. All this, I am told, the English language has done for centuries. As a general rule, it seems to me that, although a language may enable those who speak it to express their ideas, it very seldom has any of its own. "The English Language" certainly promulgated some through the medium of your columns; and I am endeavouring to give publicity to a few of mine now; but the cases are exceptional. I cannot help suspecting that my sister tongue has confounded the English language with the English nation. The next charge brought against me is, that I have not allowed free ingress and egress to all comers. Here, again, I seem to perceive a confusion of ideas, for I cannot avoid imagining that, while speaking of the Russian language, my

critic has been thinking of the Russian Government,—not that even the latter can now-a-days be fairly accused of keeping foreigners out of Russia. As to the Russian language, it has always been singularly ready to offer a welcome to foreign words. This must be apparent to any one who will take the trouble to consult the 'Dictionary of the Foreign Words in the Russian Language,' published (in Russian) at St. Petersburg, in 1861. It contains 574 pages, on each of which about twenty such words are explained, so that the total number of those naturalized strangers must considerably exceed ten thousand. So much for the charge of not allowing free ingress to wanderers from other tongues. That of not allowing them free egress, I must reluctantly leave unanswered, being unfortunately unable to form the slightest idea of what it means. The charges next hurled against me are those of not having courted publicity and of having impeded foreign languages from entering Russia. Here, again, my opponent seems to mix up linguistic with political questions, and to confound languages with their literatures. I have never interfered with the entrance of foreign tongues into my native land, however ungraciously the censorship may have received many foreign books. In no land has so great a value ever been set upon linguistic accomplishments. An English gentleman very seldom speaks any language but his own. Very few Russian gentlemen are not conversant with either French or German; numbers of them are well acquainted with English, and there are many among them who can speak all those languages fluently. At Court, for many years, French was talked almost exclusively. It certainly never encountered the impediments which I am now told every language finds which wishes to enter Russia. The last accusation which is brought against me is, that I make use of none but "barbarous letters." Is "The English Language" aware that the greater part of them are taken from the Greek alphabet, and that the others, chiefly derived from Armenian and Coptic sources, are admirably adapted to their purpose of expressing sounds which only a very awkward combination of other characters could represent? The Chinese call the English a barbarous language, simply because they do not understand it. Can it be for a similar reason that my antagonist brands as barbarous the characters in which the masterpieces of literature were written? I am recommended to rid myself of them and to "do as the English and French." The German language, I am told, "has been retarded for years by persisting in the use of ugly and difficult letters, and has at last had to give in." Is this the case? Has German, as a language, lagged behind Flemish, for instance, which long ago gave up the Gothic letter for the Roman? And has it really had to give in? Any one who invests a florin in local newspapers at Berlin or Vienna will obtain a prompt reply to this question. My antagonist is doubtless aware that in several Slavonic countries, for the most part not belonging to the Greek Church, the Cyrillic alphabet has been discarded. But has that circumstance made English readers at all intimately acquainted with their several languages? It seems to me that, in spite of their using the Roman character, the British reader remains somewhat ignorant of the tongues spoken by Poles, Bohemians, and Illyrians, by the inhabitants of Croatia, and by the Lusatian Wends. And the advantage they may have gained in this respect is counterbalanced by a very decided inconvenience. Several of the sounds they employ can only be expressed by such combinations of Roman characters as shock the stranger's eye, and puzzle even a native's faculty of spelling. There is one letter of the Russian alphabet which the Germans can render only by heaping seven of theirs together. Written according to the fashion of Cyril, it wears a graceful and intelligible air. In its Teutonic dress it offers the uncouth appearance of Schtsch. Let any one open the Polish dictionary at random; he will soon light upon such words as Wstrzemieliwo^c or Przekształcic (with certain accents and other modifications of letters which are here omitted, on account of typographical difficulties), or such an appalling phrase as

Wszecznij Sprzeczk. The naked horror of such difficulties as these is more likely to deter an aspiring student than their appearance when half concealed beneath the veil of their native character. Even if the Russians had adopted the Polish fashion of writing their language, there seems to be little reason for supposing that it would have been more familiar than it now is to English readers. Some day, however, I hope that a rent will take place in the dense curtain of ignorance which is now interposed between Slavonic studies and English eyes. I dream, I trust not foolishly, of a time when there will be Slavonic chairs endowed in your Universities, when professors whose eyes have grown dim with poring over Cyrillic or Glagolitic characters will link together the learning of the East and West of Europe, and the banks of the Isis and the Cam will echo to sighs inspired by the regrets of a Pushkin or a Koltsof, and the gentle laughter provoked by the mockery of a Gogol or an Ostrofsky. That so happy a result may some day be effected by a generous grant or an enlightened bequest is, and long has been, the cherished hope of—

THE RUSSIAN LANGUAGE.

ART AND ANTIQUITIES IN LIVERPOOL.
THE town of Liverpool now possesses the finest provincial collection in the kingdom of works of art and general antiquities. This is due to the splendid gift of Mr. Mayer, a resident in the town, who early in the current year gave over to the Corporation, in trust for the people of Liverpool for ever, his many antiquarian and artistic treasures, on the condition that the collection shall be carefully preserved and pass by his name. It is now being classified and arranged in the Free Library and Museum in William Brown Street; and its extent may be estimated by the fact that its due display will take a large floor-space in addition to two tolerably sized galleries at the western end of the Museum. Its value is said to be under-estimated at 50,000*l.*

As is well known to antiquaries and scholars, the Mayer Collection includes several others of great renown, as the Faussett and Rolfe collections of Anglo Saxon antiquities, and the Fejérváry ivories, acquired from Count Pulsky. The general collection includes Egyptian, Etruscan, Grecian, Roman, as also Peruvian and Mexican antiquities; and provincial relics of various kinds. Many of its antique gems and coins, its miniatures and its enamels, are admirable. But its most marked feature, next to its Anglo-Saxon antiquities, is its display of English pottery of every character and age. Here Wedgwood may be studied in his earliest as in his latest works; from the creamware dinner-service to the fine vase, the exquisite cameo and still rarer bas-relief in the famous jasper body. The labours of the Liverpool potters of a century are fully shown; as are also the productions of the china-works of Leeds, Plymouth, Chelsea and Bow. Amongst foreign pottery are some rare specimens of majolica-ware.

The Corporation have now, as an expression of public gratitude, voted a statue of Mr. Mayer, which is to be executed in marble by Fontana. In reply to this resolution Mr. Mayer wrote, "To hasten, if possible, in some small measure the coming of that happy epoch when England shall have her own great masters in every branch of Art, I have given my collection to the town of Liverpool, rather than to the national museum. It was not without long consideration that I finally determined to follow the wishes of my heart in thus acting, nor was the persuasion of esteemed friends wanting to induce me to resign the project when first announced. I may, perhaps, be allowed to state in one sentence the reflections which induced me to disregard the advice of many gentlemen whose opinions I hold in great respect. Had my collection been formed of mere antiquities, as such, its place would certainly have been most fitting in the British Museum; but to carry out the hopes I have expressed above, its exhibition in a new centre of population, very large and very wealthy, seemed to me most essential. Were the country as small as Attica, and were London to us what Athens was to its surrounding territory, the British

Museum would, doubtless, have answered my purpose best; but, whether for good or ill, our capital does not draw to itself all the youthful talent of the country, and I see no possible reason why that national school, which will, I hope, some day arise, is not just as likely to make its first appearance in Liverpool as London." May this example of patriotism and a love of Art for its own sake induce other wealthy possessors to do likewise in their respective industrial centres! For the manufacturing taste of the country, if it would compete successfully with that of foreigners, needs the culture which the study of Art in collections of this character can alone bestow.

EDWARD HAWKINS.

At his house, in Lower Berkeley Street, died, on May 22, Edward Hawkins, Esq., many years Keeper of the Department of Antiquities in the British Museum, in the 88th year of his age. Mr. Hawkins was a link between a long past and the present generation, many of his friends well remembering his telling them that he distinctly recalled the form of Dr. Johnson, whom he saw, when a child, a few weeks before his death. Mr. Hawkins, from his early years, devoted much time and attention to the study of coins generally, and to the collection of a remarkably complete series of English medals (now in the National Collection). Hence, on the death of Mr. Taylor Combe, in 1826, he was deservedly appointed Keeper of the Antiquities in the British Museum—an office he held, greatly to the advantage of the students of Art as well as of Antiquities, till the end of the year 1860. During the period of his Keepership, Mr. Hawkins published several valuable works on numismatic subjects, all of which contain numerous plates, drawn with scrupulous accuracy under his own eye, chiefly by the late Messrs. Corbould and Fairholt. As such, may be mentioned 'An Account of the Anglo-Gallic Coins in the British Museum' and 'The Silver Coins of England,' which is still, and has been ever since it was published, the text book on the subject. Mr. Hawkins also prepared and put in type fifteen years since a considerable portion of a complete history of all known English medals, under the title of 'Numismata Britannica.' This work, it is understood, is now in progress towards completion, and will shortly be made public. Mr. Hawkins was for many years Fellow and Vice-President of the Royal Society, Fellow and President of the Numismatic Society and Vice-President of the Society of Antiquaries. To the *Transactions* of each of the two last Societies he gave many valuable papers; and as keeper of his own department of the Museum, he contributed much to the efficiency and accuracy of the eighth, ninth and tenth Parts of the 'Account of the Ancient Marbles in the British Museum,' printed between the years 1839 and 1845, at the expense of the Trustees.

OUR WEEKLY GOSSIP.

The Commissioners appointed "to inquire into the expediency of a Digest of Law, and the best means of accomplishing that object, and of otherwise exhibiting in a compendious and accessible form the law as embodied in judicial decisions," have recently made a Report. They first state that they understand the term Law in their commission to comprise the whole law of England, which is derived from three sources,—namely, first, immemorial custom; secondly, statutes; and thirdly, judicial decisions and dicta. The Commissioners, then, according to custom, take a kind of preliminary勘定, in which they show that the materials from which the law has to be ascertained are very voluminous, entirely without arrangement, and mixed up with much that is obsolete. Having performed this not very difficult task, they come to the obvious conclusion that a digest or condensed summary of the law as it exists, arranged in systematic order, and supported by references to the authorities whence the statements are derived, would be highly beneficial and of especial value in the making, administration and study of the law. Moreover, such a digest would be the best prepara-

tion for a Code, if codification should be resolved on. The Commissioners, however, do not rest their argument in favour of a digest on utility only, they place it on the higher ground of national duty. Every one of Her Majesty's subjects is supposed to know the law which he is bound to obey, and it is the duty of the State to make that law as plain and accessible as possible. As to the best means of accomplishing such a work, the Commissioners refer to what has been done in the State of New York, where, as a preparatory step to the formation of the codes which have been prepared, complete collections of the existing law were formed. The Report then states that such a work can only be effected, by public authority and at the national expense, by a body of Commissioners and Assistant Commissioners. Being unwilling to make any recommendation which should involve outlay on a large scale (expense is always considered with respect to operations to be carried on in Lincoln's Inn or the Temple, but never as to those at Hythe or Shoeburyness), the Commissioners recommend that a portion of the digest, sufficient to be a fair specimen of the whole, should be first prepared, and they offer to undertake its superintendence. The Commissioners content themselves with this cautious suggestion for the present, reserving the consideration of other questions for subsequent reports.

There will be an examination at Sidney College, Cambridge, on the 8th of October, for two Scholarships of the value of 40*l.* a year each. Subjects—Electricity, Chemistry, Geology, Anatomy. It will be open to any one to compete. The successful candidates will be required to enter at the college. Further information may be obtained from the Rev. J. C. W. Ellis, tutor of the college.

The Master and Fellows of Trinity College, Cambridge, have appointed Mr. Danby, of Downing College, Lecturer in Natural Science.

Mr. Sydney Whiting is about to publish 'The Romance of a Garret; or, the Life of a Man of Letters, with his Misfortunes, Failures, Successes, Hopes, Fears and Adventures.'

The Council of the Spenser Society decided, at a meeting held last week,—1. That the works issued by the Society should be printed on superior ribbed paper, a specimen of which was then submitted to the Council. 2. That for the present the works should be printed in Manchester by Mr. Charles Simms, an excellent printer and a literary man. 3. That they should be printed in antique type, the press corrected by Mr. Simms in the first instance, and subsequently by either Mr. Crossley, Mr. Corser, or Mr. Jones, the Chetham librarian. 4. That as Mr. Simms has already procured a stock of the ribbed paper approved of, the printing should commence with the works of John Heywood, to be followed immediately by the works of Taylor the water-poet. 5. That as some of the works intended to be printed are very voluminous—those of Taylor, for example—the publications of the Society shall be in two sizes, foolscap quarto, the size of Mr. Collier's reprints (in which size Heywood will be reprinted), and foolscap folio (in which size John Taylor will be reproduced). 6. That, as a rule, the reprints shall be made from first editions of the respective authors, with collations and notes of later editions, the latter to be as brief as possible, and to be undertaken by the Council. 7. That to avoid delay and save expense, the Council will, for the first year or two at all events, issue the reprints without any lengthy biographical or critical introductions. It is hoped that Gascoigne will be the third poet taken in hand. Some of his works have never been reprinted, we believe, and others are extremely rare.

Would not a collection of the opinions expressed of Dr. Johnson by his contemporaries be worth making? 'Lexiphanes,' written to quiz his pompous style, describes him with "A ruddy, plenilunar, resplendent countenance, a vigorous, athletic, herculean form, arrayed in a rusty black coat and dirty buckskin breeches." In another place it says, "I know not a more laughable, a more ridiculous object in the universe than such a solemn, self-conceited, haughty, overbearing, pedantick old school-boy." And yet Samuel wrote—

If the man who turnips cries,
Cry not when his father dies,
'Tis a proof that he had rather
Have a turnip than his father.

A view of Homer, new to us, is taken by the translator of Joseph of Exeter in a MS. which is just going to press for the Early English Text Society. The great poet is shortly treated as a liar and trifler, honest Ovid and virtuous Virgil being set far above him; while still greater confidence is put in the historians Dares and Dictys, "that bothe were in batell while the batell—the Trojan war—last." Here is Homer's character:—

He fneyt myche fals was neuer before wroght,
And triest the truth; trust ye non other.
Of his trifuls to tellie I haue no time nowe,
Ne of his feynit face that he fore wot;
Howe goddes fught in the feilde, folks as that were,
And other errours vnable that after were knownen,
That poetyla of prixe haue prenyt vntree,
Ouid and other that onest were ay.
Virgil the virtius verrit for nobill.—

These dampnet his dedys, and for dull [deceit] holdyn.

We commend the extract to the notice of Mr. Gladstone. The MS. is to be edited by the Rev. G. A. Panting, of Glasgow, and Mr. D. Donaldson, of Paisley, and Part I. will be issued this year.

The old city mansions, once inhabited by rich merchants, and even by noblemen, are rapidly disappearing, to make way for new streets, railways and blocks of offices. During the present month, a fine specimen of the Queen Anne period, in Winchester Street, Broad Street, is doomed to be pulled down.

When the restorations of the fine church, or fragment of a church, St. Helen's, Bishopsgate, were commenced, a friend called our attention to the fact that some of the brasses which render the structure peculiarly interesting were lying unprotected from workmen's feet. We believed this to be the result of an accident, but found the other day that one, at least, of these memorials, that of a man in armour, John Ledenthorp, 1510, was exposed without a covering. This is not a very valuable brass, being of the least rare sort, and curiously like that of Sir Humphrey Stanley, in St. Nicholas' Chapel, Westminster Abbey, yet it deserves care; they were probably the work of the same maker. It is worth noting that there is another brass, of very fine quality, in Sawbridgeworth Church, Hertfordshire, Sir John de Leventhorpe and his wife, 1413. Could not a little more care be taken of the memorial of Sir John's citizen namesake and probable descendant?

Some time since we noticed the excellent taste which had been displayed in planting the churchyard of St. Botolph, Bishopsgate, the chief elements of which were sunflowers. We regretted very much to observe the other day that a new spirit had been at work there: the flowers have given way to one of the paltriest of cockney fountains, a wretched sham in stucco or terra-cotta, composed of a boy, naked of course, and equally of course, with a cornucopia in his hand, from which, as we presume—for this precious toy was not "at work" when we passed—the water is ejected in a petty stream. Two basins, of the regulation "New Road" pattern, surround a stem that rises from a larger basin, which is planted with flags and other broad-leaved growths. It is a pleasant thing to notice the desire for Art and forms of beauty; therefore we must be content until knowledge guides that desire to better results than an unhappy thing of this kind. The churchwardens are, of course, responsible for this absurdity; they may plead the example of that learned body, the gentlemen of the Middle Temple, when the latter substituted for the pretty and simple tall jet of water beneath their lofty elms the wretched folly which now deforms the historic basin of their garden, as painted by W. Hunt and described by Mr. Dickens. Could not the churchwardens of Bishopsgate adopt the simple jet without cheap decorations?

"Not married yet? Lucky dog!" said Palmerston, with a slap on the back, to an acquaintance whom he met one day while walking down to the House. But if the Premier had lived to see Dr. Stark's paper 'On the Influence of Marriage on the Death-Rates of Men and Women in Scotland,' which has lately been read before the Royal Society

of Edinburgh, he would perhaps have prefixed a little syllable to his adjective. For by taking a nine years' average of the deaths registered in Scotland, Dr. Stark finds, as in all other countries where the subject has been investigated, that while men in general die in a higher ratio than females, the rate of deaths among married men is much below that of unmarried men. It is a remarkable and surprising fact, but as the tables published with the paper demonstrate out of every 100,000 unmarried men in Scotland of from 20 to 25 years age, 1,174 died during the year; while of married men, 597 only died. The Brides have thus a manifest advantage over the bachelors; and though the proportion declines with advancing years, it always preponderates on the side of the married men, as indicated by the following examples: From 30 to 35 years, there died of unmarried 1,475, of married, 907; age 40 to 45, the numbers were respectively 1,689 and 1,248; age 60 to 65, they were 4,330 and 3,385; age 70 to 75, they were 10,143 and 8,055; and even at the venerable age 80 to 85, the number of unmarried was 19,688, and of married 17,400. In each case the proportion is referred to the same round number, 100,000. In whatever way the question is examined, the same result appears. Thus the mean age at death of the men comprehended in the foregoing figures was, for the married men 59½ years; for the bachelors, 40 years. It would, of course, be interesting and instructive to compare these results with ascertained facts in other countries, where the domestic habits of the people differ from those of Scotland. Meanwhile, sanitary reformers need no longer puzzle themselves over the high death-rate among soldiers; for, as Dr. Stark shows, single men, even of picked lives, are far distanced by married men in expectation of life.

The artists and writers of *Punch*, who so successfully produced a theatrical performance for the benefit of the widow and children of their late colleague, sat yesterday to the artists of the London Stereoscopic Company for a large photographic group, in which they all appeared in the respective characters sustained by them in the 'Sheep in Wolf's Clothing.' The proceeds of the photographs are to be devoted to the kindly object above mentioned.

Mr. Abbe has communicated a note to the Astronomical Society on the distribution of the Nebula in space, in which he shows that the bodies known to astronomers as clusters are members of the Milky Way,—that the nebulae, resolved and unresolved, lie in general without the Milky Way, and that the latter is essentially stellar,—that the visible universe is composed of systems of which the Milky Way, the two Nubeculae and the Nebulae are the individuals, being themselves composed of stars, simple, multiple, or in clusters, and of gaseous bodies of regular and irregular outlines. He considers that the fewness of nebulae in the immediate neighbourhood of the Milky Way implies that they are actually either fainter or scarcer, that is, less condensed, or that the visible universe is less extended in that direction. The Nubeculae would consequently be nebulae accidentally near to us. If, in order of distance, clusters are nearest to us and nebulae farthest off, the assumption derived from Mr. Huggins's researches is strengthened, that light undergoes in its nature some modification in passing through immense distances of imperfectly elastic ether. The general conclusion to be drawn from this argument is, that much good would be accomplished by further investigation of the spectra of planetary nebulae, and of the resolvability and condensation of nebulae in the vicinity of the Milky Way.

Among successful experiments of acclimatization, a distinguished place must be given to the introduction of the cinchona into India; and they who transported the tree from its home in Peru and nursed it into plantations on the hill-slopes of Bengal, achieved a work interesting alike from the social, commercial and botanical point of view. The plantations formed in Lower India have thriven almost beyond expectation, and we now learn that the cinchona is being cultivated in Sikkim with good results, as demonstrated by the superior quality of the bark after two years of

growth. Two important facts have been ascertained: stripping off the bark does not injure the trees, if the peeled surfaces are at once covered with moss; and the second growth of bark is found to be richer in quinine than the first. With a view to extend the use of the drug among the natives, the Government have appointed officers to encourage the cultivation of the cinchona by villagers and small landowners, who in a few years will perhaps find a further encouragement in having a surplus for sale; and medical practitioners have been stationed in different districts to test the effect of the drug in all possible cases of fever. Chemical analyses are also to be made; so that while the East is familiarizing itself with the cinchona, we of the West shall become better acquainted with its properties.

The Asiatic Society of Bengal have transferred their museum, including antiquities, natural history, and mineralogy, to the Government of India, who are building a handsome house in which to lodge the valuable collections. Of the *Bibliotheca Indica* twenty-four numbers were published last year, twelve being in Persian, one in Arabic, ten in Sanskrit, and one translation from Sanskrit into English.—Mr. Ross, residency surgeon at Cape Comorin, is illustrating the ethnology of the country by taking photographs of typical representatives of the natives, public and religious buildings, monuments, private dwellings, arms, musical instruments, agricultural implements, and so forth. Of the individuals three photographs will be taken, one full length, one full-face bust, one profile bust, and another of the top of the head. This is satisfactory, as it will enable ethnologists in any part of the world to judge of the examples by inspection of the photographs. Mr. Ross reports that in all he hopes to take some four hundred negatives.

The latest wonder of the Champ de Mars is the United States Restaurant, opened by two enterprising Yankees, Messrs. Dows and Guild. Most of the eating-places on the food circle of the Exhibition are wretched French speculations—theatrical imitations of Tunisian and Turkish shops. But our cousins have taken the Imperial Commissioners *au sérieux*. They have arranged to have all kinds of American delicacies by each mail steamer. They give you oyster-soup, Porterhouse steak, succotash, slapjack; and you may digest all these with that champagne dear to the American *gourmet*, White Heidesck! The kitchen-stove is American; the ice is crushed by an American machine; the piano in the ladies' drawing-room is by Chickering, and there is a reading and smoking room fitted to Yankee taste. The Americans have shown the rest of the world on the Champ de Mars that they understand their duty when they are requested to bring their cooks and the food they cook across the Atlantic. They have imported even their coloured waiters!

ROYAL ACADEMY OF ARTS.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admittance (from Eight till Seven o'clock), 1s.; Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-THIRD ANNUAL EXHIBITION IS NOW OPEN, 5d. Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-THIRD ANNUAL EXHIBITION IS NOW OPEN, 5d. their Gallery, 53, Pall Mall (nearly opposite Marlborough House), daily, from Nine till dusk.—Admittance, 1s.; Catalogue, 6d.

JAMES FAHEY, Secretary.

FRENCH GALLERY, 150, Pall Mall.—The FOURTEENTH ANNUAL EXHIBITION OF PICTURES, The Contributions of Artists of the French and Flemish Schools, IS NOW OPEN.—Admittance, 1s.; Catalogue, 6d.

THE INTERNATIONAL EXHIBITION OF WORKS of ART, 26, Old Bond Street.—This Exhibition IS NOW OPEN daily, from Ten till Six.—Admittance, 1s.

M. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of John Linnell, R.A.—Millais, R.A.—Clarkson Stanfield, R.A.—Dante Gabriel Rossetti, R.A.—D. B. Wollen, R.A.—E. M. Ward, R.A.—Ebs, R.A.—Fitz, R.A.—Goodall, R.A.—Cooke, R.A.—Pilkington, R.A.—Lee, R.A.—Calderon, R.A.—Sant, R.A.—Erskine Nicoll, R.A.—Le Jeune, R.A.—Anderson, R.A.—Frost, R.A.—H. O'Neill, R.A.—Pettie, R.A.—Yarman, R.A.—P. H. Marshall, R.A.—Dobson, R.A.—Conder, R.A.—Gale, Marks, F. Hardy, Liddell, George Smith, Gérôme—H. W. Davis—Baxter—Burges—Frere. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admittance on presentation of address card.

HER MAJESTY'S PICTURE, the MARRIAGE of H.R.H. THE PRINCE OF WALES, painted expressly for Her Royal command by His Majesty's W. F. PARRY, R.A., is, by special permission, NOW EXHIBITING at the Fine-Art Gallery, 11, Haymarket, daily, from Ten till Five.—Admission, 1s.

SCIENCE

Sessional Papers of the Institute of British Architects. (The Institute, Conduit Street.)

THIS, the last issued annual series of papers by Fellows and friends of the Institute of British Architects, is less entirely architectural in its character than usual, and includes, besides contributions on the Roofs of Hypothral Temples at Ægina and Basse, by J. W. Papworth, Esq., the Austin Friars Church, London, by E. T'Anson, Esq., and Notes on Auvergne Churches, by the same; the Cathedral of St. Canice, Kilkenny, by Mr. T. N. Deane; a continuation of Mr. Parker's excellent essay on the Abbaye aux Hommes, at Caen, and others; articles on Iron-Work, by Mr. White; on Art-Foliage, by Mr. Colling; on Architectural Painting, by Mr. T. G. Parry; on the Ancient and Modern Water Supply of Rome, by the Rev. R. Burgess; and 'An Inquiry into certain Principles of Architectural Physiology,' by Dr. Edwards.

The lecture on iron-work is a very clear and excellent one; Mr. White defines the kind of iron-work to which Art may be applied with propriety and candour, and divides the matter into that which relates to cast, malleable, and shama malleable working. On the second, we have the following, which embodies the principle of the subject:—

"In considering this branch of our subject we must bear in mind the truth that in forged work there is genuine Art to be displayed. There is room for delicacy of expression and for the exhibition of the forger's power, which is not possible in a mechanical process, and in which, indeed, is the very element distinguishing Art from mere mechanism. It is equally true, however, that great skill, together with great knowledge and experience, is required in the fitting of castings, or of machine-cut details, and, when well done, skill is evinced in the absence of imperfection and irregularity rather than in the presence of any element of pleasure to be derived from display of the workman's individuality. Whereas in such forged work as comes properly under this denomination, it is the reverse. It is not the absence of imperfection, or of irregularity, which pleases the eye, but the presence of a living power which has made itself felt upon the otherwise inanimate metal, bending it to its will and giving evidence of its reality, in spite, perhaps, of great imperfections, or of still greater irregularities."

He goes on to advocate the use of hand labour, or handicraft, upon works such as claim to pertain to Art; also that the signs of that labour should be apparent, or that hammer marks on beaten iron are not things to be ashamed of, but the reverse, and productive of a richness of surface such as the file can never achieve. This is true, and should be borne in mind by all who have to deal with Art thus applied. In effect, the distinction which has grown up between the meanings of the words "handicraft" and "manufacture" form the gist of the lecture in question, and supply openings for many instructive remarks. Much lies in this happy phrase, "The great aim of Art is not directly to imitate, but to image."

Mr. Colling's views and accomplishments with regard to Art-Foliage are already well known and appreciated. Mr. T. G. Parry's lecture on Architectural Painting, although delivered with great fluency and almost perfect neatness of expression, is fitter for such audiences as meet with the Society of Arts, or even those which attend the Royal Institution, than that which the Institute of Architects furnishes. Nevertheless,

it is of precisely the order to be effectual in its right place. The enthusiasm and ability of the speaker would render his views acceptable to large and popular audiences. With regard to Austin Friars Church, the lecturer on that subject paid a well-deserved compliment to those present guardians who, acting in an honourable spirit towards their trust, did not resolve to pull it down and erect a smaller, as was once vehemently desired, in order to utilize the alleged excess of space on which it stands by building offices, but replaced the church, which had been granted to their fore-runners, *in puram et libram elemosynam*, as King Edward's diary had it. It was the more honourable to them to favour the retention of so interesting a relic and so fine a building, insomuch as the district surveyor and his fellow of the Fire Insurance Company condemned it as a ruinous building. The lecturer was co-restorer with the late Mr. Lightly.

The former portion of Mr. J. H. Parker's account of the Abbaye aux Hommes, at Caen, dealt with the Romanesque or original portions of the building. He has since given his attention to the Gothic parts of the structure. As this Gothic part of the Abbaye included the beautiful spires, which, whether as regards their number (seven) or their proportions, which are richly varied and all fine, it was to be expected that so diligent an inquirer as Mr. Parker would go into the question of the origin and nature of the early spires now remaining in the district of Caen. Accordingly, he briefly sums up all that can be collected on the subject, and produces a very interesting sketch, which tends to spread the author's belief that Europe is indebted to this neighbourhood for the introduction of Gothic spires of stone, which, if anything deserves the name, may be called the prominent characteristics of that development of architectural art. He exemplifies the growth of the system of building with the double wall, as it is styled, whereby the space between two walls of ashlar was filled with concrete to form the solid mass. This was nearly a universal practice, and had great advantages, but produced, at first, some very curious defects in the placing of openings in the inner and outer skins, as when those openings were not made to face each other, or, as we say, on a line. The first example now known of this practice is afforded by the Abbey Church of Bernay, now a Corn Hall (c. 1024).

Mr. Burgess's sketch-paper on Roman water-works should be read with zest by all who, for modern service, desire to gather knowledge of antique achievements in engineering. It is hardly sufficient to say that our arrangements of this class, however much they may conduce to the service of certain orders of the people, are contemptible when compared with those of Rome for popular use, and unworthy to be mentioned with reference to ornament. The author has condensed from ancient authorities the particulars of Roman water-distribution, as follows: "The *castellarius* allowed the water (of the Aqua Claudia) to run, 'ab horâ secunda ad horam sextam,' four hours a day, and all the people knew when Aufidianus let out his streams. The *castellarius* was a superior officer, not a common turncock. This term would rather suit the more menial office of *aquarius*. These officers had to be careful in measuring out the water for public or private uses: so many *quinariae* were to be accounted for. From the Marcian channel 269 *quinariae* were dispensed outside of Rome, in the name of Caesar, as an imperial grant; 568 to private uses; and 1,098 remained to be distributed over ten regions, or wards, in fifty-one *castelli*. Yet the water subserved public ornament in

fountains as well as private use. The further distribution of water was jealously guarded by the size of the pipe and the time of the flowing; local reservoirs—not private cisterns, as with us—contained the water in its penultimate stage. Wicked fellows used to steal the water by means of slyly-placed pipes, or bribing the *aquarius*."

There is a series of drawings to illustrate Dr. Edwards's very interesting paper 'On Architectural Physiology,' which led us to hope that he proposed a mode for draining or drawing off the chimney smoke of London by intercepting it at the chimney-tops, and, of course, carrying it away somewhere to be used somehow. We are seriously disappointed to find that he is not ambitious to serve us to the desired extent, and merely proposes some very ingenious sanitary appliances and rules of comparatively limited applicability.

Fossil Man in Europe, his Industry, Customs, and Works of Art—[*L'Homme Fossile en Europe, &c.*, par H. Lehon]. (Trübner & Co.)

Most of our readers will be aware that the term "fossil man" is a misnomer, since the thing so designated is of all things the most desired, the most sought after, but perhaps the least likely to be found. Substituting the word primeval for "fossil," all will be clear, and it may be briefly said that this book is useful in bringing together into a moderate compass what is at present known on its engrossing subject.

Writing, as the compiler does, in Belgium, he is familiar with the human archaeology of that country in particular, and presents us with descriptions of the flint and stone implements found in some productive localities. The neat illustrations will also be useful to novices in this study. Those who have advanced far in this branch of research are, of course, acquainted with the original sources of information from which the present volume is principally derived.

Some highly imaginative writer will perhaps some day take up the topic of Man Primeval and Lacustrine as the subject for a romance. Such a writer, if competently informed in archaeology and geology, might, we suggest, find this a capital theme. There would be special chronological difficulties to overcome, for we should require a separate portraiture of the men of each age, the Stone Age, the Age of Bronze, and so forth downwards; but some one period might be selected, and perhaps the later the easier, because more is known of the later races, and their works of Art are more intelligible and better fashioned.

If we were to restrict our romance to the first Lacustrine races, and to others which may be probably synchronous with them, we might sketch a bare outline of life and manners. In these men we see fishers, hunters, shepherds and agriculturists, all in rude and barbaric style, and with few of the appliances of later periods. Domestication of animals was but partly in practice, and the large quantity of grain discovered at Wangen doubtless belonged to a public granary. These people could get food, and perhaps had quite enough of it; but their dwellings were mere huts, smoky, narrow, and wretched. They had no tables or chairs, and they probably slept on the ground. A good Swiss mountain chalet of the present day is probably superior to what the most ancient Lacustrine huts were, although those who have spent a night in a bad chalet may possibly consider that no antecedent human dwelling could have been so intolerable. Still we must say, the nearest conception we can form of a Lacustrine village

would be a large collection of rough mountain chalets placed on piles on some one of the Swiss lakes.

Eating and drinking in the lake villages must have been barbarous enough, as no knives or forks have been found. Beards grew thick on the men, for there were no razors. Perhaps they had some sort of chief or ruler, who legislated for the entire lake, town or village, and there must have been some guardian, or watch, or defender against enemies, and some one to take charge of the bridge which connected the town with the mainland. Perhaps, too, there was some assembly of sages, venerable men and speakers. As there were often several lake towns on one large lake, it further seems probable that they all united into a kind of lake-federation for mutual aid and defence against foes and invaders. No doubt they could talk by the hour together, but as they could not write, or cipher, or draw hieroglyphics, we shall never know what they said or thought.

Human passions must have dwelt in those rough breasts, as well as in later races. No doubt they had their intestine discords, and perhaps they fought with flint weapons; but the fiercest enmity would show itself in endeavouring to set on fire such combustible habitations. There are reasons for thinking that many of the lake towns were burnt; and M. Lehon has given us his idea of one in flames as a frontispiece to his book. Fire, whether from foe or from accident, was their greatest calamity, and appears to have overtaken a large proportion of these communities in the end. One can imagine that it must have been a grand sight to behold an entire town, or possibly two or three of the Lacustrine towns, in flames at one time, all sending out athwart the thick darkness of the night darting flashes and showers of sparks, and throwing a broad glare on the dark surface of the gloomy lake, lighting up the long, desolate shores, and flinging ruddy gleams high up the lofty rocks, perhaps even to snowy summits beyond the waters. Add to this the crackling of the burning piles, the cries of the terrified inhabitants, the yells of the rude men and the screams of the scarcely escaping women, the hurling of bodies into the lake, and the cries of cattle caught by the fire, and then we have the needful accessories for the final catastrophe of our supposed romance!

Let all the archaeological discoveries be brought with the narrative, and then we might as well have 'The Last Days of a Lacustrine Town' as the famous and favourite 'Last Days of Pompeii.' People would devour this who will leave Sir C. Lyell, Sir John Lubbock, Troyon, Keller, and Lehon alone in all their archaeological glory.

SOCIETIES.

ROYAL.—June 6.—The Annual Meeting for election was held.—General Sabine, President, in chair.—The following were duly elected Fellows of the Society: Dr. W. Baird, W. B. Dawkins, B. F. Duppa, Dr. A. C. L. G. Günther, Dr. J. Haast, Capt. R. W. Haig, D. Hanbury, J. W. Hulke, E. Hull, E. J. Lowe, J. R. Napier, Dr. B. W. Richardson, Dr. J. S. B. Sanderson, H. T. Stainton, and C. Tomlinson.

ENTOMOLOGICAL.—June 3.—Sir John Lubbock, Bart., President, in the chair.—Mr. Pascoe exhibited a collection of Coleoptera from Graham's Town.—Mr. T. W. Wood exhibited specimens from British Columbia of a Vanessa allied to *V. Urtica*.—Mr. Stainton exhibited the larva, pupa and image of *Earias siliquana*, a moth which was described as having almost destroyed the cotton-crops in both Upper and Lower Egypt; the larva eating into the ovary of the flower, and changing to a pupa in the cotton-ball.—Mr. Bond exhibited

a *Tortrix*, captured by Mr. Meek at Darenth Wood, and believed to be new to this country.—Mr. F. Smith exhibited a razor-case, in an empty compartment of which, entered through a hole at the bottom, the wasp *Odynerus quadratus* had constructed its nest, from which Mr. Smith had bred ten male and four female wasps.—The President exhibited *Epidapus venaticus*, found in Kent, under bark.—Several instances were mentioned, in which, after the heavy rain of the previous night, numerous specimens of *Gordius* were observed. Mr. S. Stevens had noticed them at Kennington, on the ground, and a nephew of his, at Ashford, on rose-bushes; Mr. Weir, at Brixton, and Mr. Bond, near Regent's Park, also on bushes.

SOCIETY OF ARTS.—June 5.—T. Webster, Esq., Q.C., in the chair.—The paper read was, 'On the Water Supply of the Metropolis, in relation to the Conservancy of the Thames and its Tributaries, and the Demands of the Water Companies,' by Mr. J. B. Denton.

ROYAL INSTITUTION.—May 10.—Sir H. Holland, Bart., President, in the chair.—'On the Doctrine of the Correlation of Force in its Bearing on Mind,' by Prof. Alexander Bain.

MEETINGS FOR THE ENSUING WEEK.

- MON. Asiatic, 3.—The Amravati Tope, Mr. Fergusson.
- TUES. Architects, 8.
- TUES. Horticultural, 3.—General Meeting and Lecture.
- WED. Geological, 8.—Post-Glacial Structure of Thames Valley, Mr. Wood, jun.; 'Cycloevans,' Dr. Duncan and Mr. Thomson; 'Pteraspis in Upper Ludlow Sandstone,' Mr. Salter; 'Chemical Geology of Malvern Hills,' Rev. J. H. Timbs; 'Fossils of the New Forest,' Mr. Hall; 'Sulphur Spores, Formosa,' Dr. Collingwood; 'New Carboniferous Mollusks,' Dr. Dawson; 'Coal, Brazil,' Mr. Thornton; 'Geology of Princes Islands,' Mr. Swan of Bengal, Barbary,' Mr. Stacey—of Canterbury, N. Zealand,' Dr. Haast.
- THURS. Meteorological, 8.
- THURS. Numismatic, 7.—Annual Meeting.
- FRIDAY. Linnean, 8.
- FRIDAY. Chemical, 8.—Derivatives of Hydride of Sulphur,' Mr. Perkins; 'Billary Concretions,' Dr. Phipson; 'Pyrophosphoric Acid,' Dr. Gladstone.
- SATURDAY. Royal Institution, 8.
- SUNDAY. Antiquaries, 8.
- SUNDAY. Royal Institution, 8.—'Effects of Sonorous Vibration,' Prof. Tyndall.
- MONDAY. Philological, 8.—'Old English Homilies, 1200-1250,' Mr. Morris.

FINE ARTS

SPANISH ART AT PARIS IN 1867.

Paris, June, 1867.

The author of the 'Handbook of the Pictures in the International Exhibition of 1862,' under the head "School of Spain," observes, "The glories of Spanish Art belong to the past"—and he was right. Judging contemporary Spanish Art from the materials exhibited in 1862, so great a stride has been made in the intervening five years, that I am induced to beg a corner in the *Athenæum* for a few remarks upon Spanish contemporary Art as exhibited in the Champ de Mars as well as the Palais de l'Industrie. It would be the height of impertinence for me to attempt a critical examination of such pictures. I strictly confine myself, therefore, to such remarks as an amateur without technical knowledge may be justified in offering upon the progress of a school of rising artists in whose artistic as well as commercial success he takes no ordinary interest. Passing over, therefore, those technicalities of the art upon which artists and Critics only can with authority write, I am satisfied that the ordinary observer will find much in the work of these living Spanish painters to interest him. Some of the most promising exhibit annually in the Paris Salon, probably in consequence of the unpleasant fact that modern Art is more profitably practised in France than in Spain, where the taste for collecting modern works is unfortunately confined to a very limited circle. Examples of the old masters of undoubted authenticity still command a high money value; but as yet the living hungry labourer in the field of Art is not recognized as worthy of very costly hire. Antonio Gisbert, who in our gathering of 1862 exhibited his 'Execution of the Comuneros,' sends his 'Landing of the Puritans in North America.' The canvas is a very large one, and in spite of the rather set attitudes of some of the figures, produces a favourable impression, and will not shock those who object to headless bodies and sanguinary scaffolds.

This artist has also two small single-figure subjects: one a figure reclining upon a stone bench playing a guitar, and the other discoursing sweet melody upon a flute, probably beneath the *jalousie* of his lady love. Here you have high finish as compared with the broad and vigorous style of the Puritans. The graceful, easy pose of these two figures shows careful and truthful drawing; and the colouring is very quiet, clean and unobtrusive.—Leon y Escosura, an Asturian, who studied under Gérôme, exhibits two pictures, not catalogued, which evidence pardonable admiration for the work of his master, but are certainly wanting in originality. The finish is very high indeed, and in that style evidently pleasing to French picture-buyers. One represents a musical party in picturesque costume, the other an artist at work upon a lady's portrait; neither very original nor very attractive subjects to an English collector; but in the Salon, No. 561, 'Philip the Fourth presenting Rubens to Velasquez,' there appears to me very great merit, especially bearing in mind the Gamaliel at whose feet Escosura sat. Here nothing is sacrificed to finish or to picturesque costume; to me it is one of the most satisfactory pictures in the Salon, and shows an aspiration for something more than mere pretty productions. To show how Spanish Art is rated in the market, I may say that the artist asks the very moderate price of 3,000 francs for this work, the size of the canvas being, I estimate, about 3 ft. by 2 ft. 6 in. The scene is laid in the studio of Velasquez, who has been honoured with a sitting by that little, shock-haired, plain, thick-lipped lady in hoops, known to fame as the Infanta Maria of Austria, as done by Velasquez.

Zamacouï, the Basque, exhibits only at the Salon, 'Boufon au XVII^e Siècle' (No. 1574)—a number of dwarfs, hideous in every shape of deformity, but gorgeously attired in all the colours of the rainbow; more striking and singular than agreeable, but probably as fine in colour and drawing as anything in French or Belgian contemporary art. 'Contribution indirecte' (1575) is, on the other hand, extremely quiet in colour, and represents an amusing incident. A *clerc* has taken the seat a gentleman has just vacated, and helps himself to his coffee. The sly look in the *clerc*'s eye, and the pose of the friend a little in the background, convulsed with laughter, are extremely effective and well done, and as a sketch of a comic side of Spanish life deserves high commendation both for idea, execution and quiet colour. These two pictures have apparently been purchased by an English collector. Luis Ruiz Perez is a close copyist of Meissonnier, and does nothing here for Spanish art.—'Isabella the Catholic dictating her Will,' by Eduardo Rosales, is far above the Academic mediocrity of much French work, and promises well for the future if the artist be a young man.—Of 'Susannah at the Bath,' by Hernandez Amores, little perhaps can be said but that it is the only study of the nude exhibited, and just one example too many.—Ferrant, of Madrid, exhibits a sketch of the Expulsion of the Moors from Cadiz, the large picture of which gained the prize of 1865 given by the Cadiz Society of Beaux Arts, for the best historical work upon a given subject. Historical work to order hardly tests fairly the abilities of any artist; but the grouping, the confusion and shock of battle are well carried out, à la Horace Vernet, and the colouring is quite as good.—Vicente Palmaroli's 'Sermon in the Sistine Chapel,' being dated Rome, was doubtless painted there. Your Art-critic may pronounce this picture all wrong Art, or the reverse; but it is undoubtedly one of the most striking works exhibited. The different degrees of intellect depicted in the cardinals, the different degrees of attention given to the impassioned words of the Franciscan preaching, by the elder cardinals and the younger monks, the arrangement of the figures, the rich dresses of the cardinals contrasting with the green carpet, combine to produce a most striking picture, and probably as meritorious as any of the French or Belgian work here.—No. 583 in the Salon, 'Une Noce à Valence (Espagne),' by Bernardo Ferrandiz, of Valencia, is a marvellous little work, and represents a wedding party leaving a church. The bridegroom, probably a *caleero*, or

tartana driver, is handing his wife through the porch; the half-defiant, joyous, yet sheepish look depicted upon his countenance is extremely well expressed. The matured bachelor friend is evidently joked by the comely matron at his side, and strongly advised to do likewise; the old couple on the left are evidently living their wedding-day over again in that of either son or daughter. The careless air of the *caleero*, who is leaning against the wheel of his vehicle, whip in hand, with sundry accessories, complete this work, upon the Meissonnier scale; but with high finish, truth and character are fully preserved. Ferrandiz evidently depicts Valencian daily life as he picks it up in his native *pueblo*.—Ricardo de los Rios, of Valladolid, exhibits one work, 987, 'Chez un Costumier, Nature Morte,' a mere study, but proving power of colour.—Pablo Gonzalvo exhibits that which I suppose to be the interior of the chapel at Granada, containing the tombs of Ferdinand and Isabella. It is well and solidly painted, and almost equal to the work of our own David Roberts. I am afraid that I have already trespassed much upon your space; but while every one looks upon Spain as quite without the pale of modern culture, it is gratifying to find that the art which Velasquez and Murillo loved is not a dead art, but is still cultivated, in spite of want of patronage and pecuniary acknowledgment. F. W. C.

FINE-ART GOSSIP.

AT Mr. Tooth's Gallery, Haymarket, is exhibited a picture by Mr. Bradford, of New York, which is styled 'Crushed by Icebergs,' and represents the fate of belated ships in the North Atlantic Ocean. In front a barque appears as when lifted by the pressure of ice from the surface of the sea, wrecked and about to be abandoned. The mizen-mast is gone, and its stump partly covered by a sail; the upper spars of the other masts are destroyed; the foreyard lies athwart, with its canvas torn and useless. On a level portion of ice the crew are preparing to make their way to other vessels, which, having escaped injury, are afloat at no great distance. An enormous berg lifts its white cliffs and terrace of frozen element high out of the water, catches the daylight with a ghastly whiteness, and has deep green shadows in its clefts and removed parts. In the middle distance appears a second ship, which has been set on fire lest she should injure other travellers by floating masterless in the open sea. This is a work full of incidents, and truly represents with considerable pictorial power on the part of the artist the effect of Nature in the circumstances. The frozen snow on the berg, the rich green of the ice when it floats, the sea itself, are capitally painted. A series of admirable photographs from icebergs and floes, showing many grand and fantastic forms, are exhibited with the picture. The latter is to be chromo-lithographed.

Having seen the landscape by Mr. Linnell which, in his letter of last week, is described as rejected from the Royal Academy Exhibition, we are bound to express our astonishment, to use the mildest term, that it did not find one of the best, if not the best place, in the Gallery. It is a "Sunset" of the most gorgeously coloured and faithful kind. High in the air, the clouds of evening are suspended in large masses, as of the ocean, their surfaces like huge waves, whose hanging fringes are like foam on fire, and, like waves, —but as if fixed on the sea, as in a picture,—they form troughs and vast hollows where deep shadows lie all purple and intensifying as the vapours burn more and more brightly. These aerial fires radiate from above the nearly sunken sun, and are reflected in ardent hues upon the landscape below, so as to show it through an atmosphere of the richest and most glowing order. The land is broadly spread; not level, but diversified by at least one dell, and wealthy in hillocks, ridges and hollow banks, which are laden with shrubs and trees in their completest foliage, and overgrown by grass and heather.

We have been reminded that we have done injustice to the dead in attributing to J. H. Baily the bas-reliefs of the Throne Room in Buckingham Palace (*ante*, page 727, column 1). They were Stothard's, as appears by the fol-

lowing note from the architect to him: "My dear Sir,—I have agreed with Baily to do the four bas-reliefs for the Throne Room, and have referred him to you to furnish the designs, &c. &c. Ever yours, JOHN NASH." More completely does this appear in the memorandum, in Stothard's writing, of the receipt of 147L., "For four designs for the Throne Room; the subject, the Wars of the White and Red Roses." Baily's was the hand which carved these exquisite works, Stothard's the brain that designed them.

We are very sorry to observe that, probably from the excessive use of the silicate solution in painting 'The Interview between Wellington and Blucher after Waterloo,' by Mr. Maclise, in the Royal Gallery, Westminster, the surface of that noble work—the first executed water-glass picture in this country—is seriously affected by an appearance like that which painters call chilling; the appearance of a greyish film on the face of the picture in question is certainly much more extensive and deeper in its tint than was the case about two years since. Probably this might be removed by washing with water, or rubbing with a soft substance; we fear, however, that, if the appearance is due to the rising of an excess of silica to the surface of the painting, nothing of this sort would avail. The process of copying this picture for the Art-Union of London, which society intends, we believe, to reproduce it in chromolithography, is continued. 'The Death of Nelson' looks magnificent, and is in perfect condition.

The annual election day for a member to the Society of Painters in Water Colours was Monday last. The usual meeting for that purpose took place, but the election was postponed until the next assembly. We are requested to state that the meeting decided on admitting without payment the Belgian volunteers in their uniform during their visit to London. This is a good and kindly recognition of much frank and hearty attention bestowed upon English artists in Belgium. Could not the Royal Academy do likewise for the folks who feasted some of its distinguished members on more than one occasion? As to the Royal Academy asking any of our Belgian friends to dine, in return for enjoyed hospitality, that we know is too daring an idea, unless the visitors come to buy pictures, as ministers of state or of royal blood. This idea is so absurd, that we only refer to it as a friend's suggestion, and to show the simplicity of the human heart.

The Pantheon in Oxford Street is closed "for good," as folks say; but what has become of Haydon's picture, 'The Raising of Lazarus,'—a work about which all agree that it has immense merit of the rarest sort in English Art? If the head of Lazarus were alone reserved, it would be an honour to any painter. In respect to this head, our readers will remember the history of how it was wrought, with the lately-deceased but then young Bewick as a model; the artist thrice arrested for debt and environed by troubles of all sorts. Haydon blundered and bragged in the most unconscionable manner; he did not always keep on the right side in commercial dealings; he was selfish, egotistical, and ludicrously vain; nevertheless, he did the best piece of work in his time; certainly, he did the best he could, and was capable of much. With all his defects and absurdities, English Art owes largely to him; and surely it is desirable that some sort of recognition of his efforts, or mark of appreciation for his art, should be made; and in what way better than by the purchase of 'The Raising of Lazarus,' and placing it in the National Gallery of British pictures? Haydon's best work is 'The Judgment of Solomon,' but, as that is in the Ashburnham collection, it is not obtainable.

We have received from Messrs. Maw & Co., of Broseley, Salop, a set of patterns for encaustic pavements, geometrical, mosaic and plain tile pavements, majolica and enamelled wall-tiles, intended for use on floors and walls. The designs are the work of Messrs. Street, Seddon, M. D. Wyatt, and others, and comprise some of the most beautiful patterns in the world; from those of the severer, almost archaic, forms of the ordinary tile mosaics for floors, to others of the same kind in richer designs and

vivid colours. Even better than these are the encaustic tiles of patterns such as popular opinion recognizes to be mediæval, but which are, in many specimens, as perfect in beauty and entirely similar to the most exquisite Greek patterns. If there was a point of Art wherein the artists of the Middle Ages fairly met the Greek himself,—that prince of design,—it was with tile patterns. In these, as in those, appear supreme art and ineffable beauty, compared with which the merely popular "arabesques" of Roman design, which were so aptly followed and exaggerated by Raphael and his manufacturing aides in the Vatican, are ludicrously vulgar and almost as barbarous as the *rococo* abuse of craft itself. It is impossible to go lower than this last, which now obtains on our walls and floors as on our tables and in our furniture, and ranges in chief from one end to the other of Regent and Oxford Streets. The enamelled wall-tiles of which there are many specimens here of excellent design, suggest a desire to commend their use to those who love brightness and cleanliness in decoration, perfect durability, and Art at the best. For dados, skirtings, cornices, or entire sides of chambers, we should rejoice to see these beautiful things freely employed. Taking into account the cost of the richer kinds of paper-hanging, which is sometimes enormous, and does not last many years, we should think tile-decorations of this sort should on the whole compete with them in the market for cheapness. Tiles are practically imperishable. Could not some very light form of tile be well employed for ceilings? We lately saw a ceiling thus decorated; the tiles rested on a light iron framework which formed a pattern, and was gilt. We heartily recommend Messrs. Maw's patterns to anybody who requires their works.

Mr. Griffin, of Portsea, has published a portrait, which is rather superior to the average of its class, of Prince Alfred, as engraved by Mr. W. Holl, after a picture by Mr. De Salomé.

MUSIC AND THE DRAMA

MUSICAL UNION.—Antoine Rubinstein first time since 1850, with Vieuxtemps, Jäger, &c., on TUESDAY, June 18, at a Quarter-past Three. Quartett, B flat, Haydn; Trio, C minor, Piano, &c., Mendelssohn; Quintett in C, Beethoven; Solo Pianoforte, Rubinstein.—Tickets, half-a-Guinea each, to be had at the usual places. No free admission will be given to the regular members of the Union, who have been playing at the Musical Union. Visitors can pay at St. James's Hall, on giving their names at the Regent Street entrance.

J. ELLA, Director, 18, Hanover Square.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. COOPER; VICE-CONDUCTOR, MONDAY EVENING, June 19.—The Wallenberg Reicht, Mendelssohn; Choral Fantasy, Beethoven; Symphony, E flat, Spohr. Pianoforte, Madame Arabella Goddard. Vocalists: Mdlle. Titiens and Drasil; Mr. Wilford Morgan and Mr. Sautley.—Reserved Seats, 15s.; L. Cock, Addison & Co., 63, New Bond Street.—N.B. Entrance by the door in Hanover Street.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—Mdlle. Titiens will sing "Softly Sighs," "Der Freischütz," and the celebrated "Benedictus," Beethoven, on MONDAY EVENING, June 17.—Stalls, 15s.

MR. JOHN THOMAS'S GRAND ORCHESTRAL CONCERT.—St. James's Hall, WEDNESDAY EVENING, June 19, at Half past Eight o'clock: when will be performed (for the first time in London) his new Work, "The Bride of Neath Valley," by the following eminent musicians:—Miss Edith Wynne, George Saint-Denis, Mr. W. C. Cumming, Mr. Lewis Thomas, Full Orchestra, Band of Harps, and United Choirs. Mr. John Thomas will perform his Harp Concerto in E flat, minor, with Orchestral Accompaniments, and also his Duett in E flat, minor, for two Harps, with Mr. W. Baird Chapman, Mr. W. C. Cumming, Mr. Lewis Thomas, Principal Violin, Mr. Salmon—Applications for Seats, 11.1s., to be made to Mr. John Thomas, 53, Welbeck Street, Cavendish Square, W.; Tickets, 10s., 6d., 5s., 2s., 1s., and 1s., at the principal Music Warehouses, and at Austin's Ticket Offices, Regent Street and Piccadilly.

MR. WEBER, Resident Organist, German Chapel, St. James's Palace, announces his MORNING CONCERT at St. George's Hall, on Saturday, June 24, at 11.30 A.M. Vocalists: Miss Emily Spiller, De Courcy, Abbott, Meilhorn, Stephan. Instrumentalists: Marie Weber, Ries, Daubert, Oberthür, Weber; Organ: Mr. Weber.—Tickets, 7s., 5s., 3s., at the principal Music sellers'; at the Hall; and of Mr. Weber.

Don Carlos, Infant of Spain. Translated from the German of Schiller by Thomas Selby Egan, M.A. (Williams & Norgate.)

Mr. Egan has acquitted himself fairly. He would have done better, no doubt, without the self-imposed fetters of keeping with sufficient closeness to the text to render his version useful to the learner of German; for this closeness often degenerates into clumsy-

ness, and the utility to learners is more than compensated by want of clearness to readers. We sometimes question whether the translator has quite understood his author's meaning, or else it must be that extreme fidelity to foreign idioms is almost fatal to those of a native tongue. This gives a hesitating and awkward look to some passages where we might expect flow and fire. And this, combined with the all but inevitable stiffness of translation, is Mr. Egan's chief fault. We remark it chiefly, where we would most gladly miss it, in the grand scene of the play, the dialogue between Philip the Second and the Marquis Posa. It must be granted, in justice to Mr. Egan, that the scene is difficult. The thoughts are not always clear, and the involutions of language are several times perplexing. Yet there was no need to use even longer words than are to be found in the German, or to clog the sentences with a weight which would have been repugnant to the feelings of Schiller. Then, if ever, Mr. Egan would have been justified in taking a few liberties with the exact construction of the original, so long as he reproduced the full effect of the original. He has certainly been warmed by Posa's two greatest speeches, and some of his lines are singularly happy. A little additional care and some skilful alterations would bring the rest of the poem to the same complexion.

We hope Schiller's admirers will forgive us for the suggestion that some skilful alterations are needed. Yet it must have struck the most fervent of his votaries that their favourite suffers from a superabundance of words, that his dramatic effects are sometimes too laboured, and that his scenes are too apt to linger. These faults are more especially noticeable in his early plays. They are rapidly diminishing as we come to his highest efforts. But although "Don Carlos" forms a sort of stepping-stone from Schiller's violent melo-drama to his chastened tragedy, and though the scene we have specified is worthy of "Tell" or "Wallenstein," there is much in it that shows its author to be still uncertain in his touch and rash in his attempts at boldness. Posa himself is too noble to be true, and his conquest of Philip, though it imposes on us for the moment, is as much a surprise to us as it is to the monarch. We will not speak of Philip; for it must be plain that Schiller had preconceived notions of him, as most of us have, and nothing is more difficult than the work of giving life to preconceived notions. But what best marks the transitional state of the drama is the character of the Grand Inquisitor, the old man of ninety, blind, leaning on a staff, and supported by two monks. "All kneel to receive his blessing as he passes," and then he reveals what would inspire all with a superstitious reverence for his blessing. This blind old dotard, who knows everything and feels nothing, whose only pleasure is to hear the shrieks of heretics mixed with the crackle of the burning faggots, who justifies, and would publicly preach, the murder of a son by his father, is a subject for some small novelist who would make himself great by overstepping the modesty of Nature, but not for a Schiller. The only excuse for Schiller is that, after creating such a being as Philip, he had to create a more perfect monster to balance and control Philip. Flesh and blood would be powerless with one who had no regard for the claims of the one, and had shed such torrents of the other.

These considerations are not wholly from the purpose, for they have been suggested to us by Mr. Egan's Preface. Had he thought more deeply before calling "Don Carlos" a second "Hamlet," he might have exerted himself more

to clothe it in less ambiguous English. That he has exerted himself to a certain point will, we think, appear from this notice.

HER MAJESTY'S THEATRE.—We cannot but repeat, and with emphasis, "at compound interest," our disapproval of "La Traviata" as a story to be set to music, and our judgment that the selection of such a theme by a composer marks a prurient coarseness of taste which is sure to pervade the body of his works. A more offensive opera-book could not be named; and it is difficult to say whether the balance of disgust lies on the side of heroine or hero—not to speak of the abomination of presenting physical no less than moral disease by the agency of a beautiful art. That any modest woman can prevail on herself to appear in the opera is not the least marvel connected with the repulsive affair, seeing that if she is to represent the character, she must doff her modesty, and don the airs and the wiles of a sickly and sentimental courtesan. This was done by Mdlle. Piccolomini—a lady, we believe, of unimpeachable character, but whose earlier scenes in the opera were scenes of orgie trenching on all that no one should look upon. Different was the version of Madame Bosio, who, however elegant, in depriving the character of its spirit, and giving reality of pathos to the close of the unwholesome story, made, by her modesty, the part lackadaisically untrue. The great "social evil," however it be petted and cherished, and rouged, and invested with false attraction by the dramatists who have done so much to demoralize the French stage, ought to have no home on ours; and if it be true (as has been stated) that Mdlle. Nilsson made her first appearance in the odious part "by desire," we can only pity the taste of the "desiring" party, and the obligation laid on an honest woman to get maudlin sympathy for dishonesty.—The impression, however, made by Mdlle. Nilsson's performance was real, deep and well deserved. Her voice is young and fresh, possessing a sympathetic Northern quality which is touching at times, and utterly unlike the pathos of the South. Her intonation is unimpeachably correct and pure. She has evidently learnt to vocalize in the best school. The part of Violetta is played by her with so much delicacy and modesty as to give it a fictitious interest, though, as in the case of Madame Bosio, robbing it of its true characteristics. To-night she will appear in the more gracious part of "Margarita," in "Faust," with Signor Gardoni.

NEW HOBORN.—On Saturday, the manager of this theatre ventured on the production of his second new drama, Mr. Boucicault's "Flying Scud," having occupied the previous two hundred and seven nights from the opening of the house. The stage was now left to Mr. Tom Taylor, who supplied it with a new piece, in three acts, entitled "The Antipodes; or, the Ups and Downs of Life." Mr. Taylor, in this drama, has sought to combine the elements of Mr. Boucicault's "Flying Scud" and those of Mr. Charles Read's "It is Never too Late Mend." His characters in the first act are either implicated in the "nobbling" of a race-horse, or sufferers by the transaction, and find it convenient to resolve on emigration. In the second act they all find themselves in Canvas Town, with their positions by some means reversed. The Hon. Sam Strangeys (Mr. E. Price) of the first act becoming the shoebuck, porter and footman of the second, and the duck-fingered scamp of the first, Joe Moore, the son of a wealthy storekeeper, and Sam Strangeys' master, in the second. Labour of all sorts is highly rewarded, but the circulating medium is much reduced in value. Sam receives a sovereign for carrying a parcel across the road, and parts with it immediately after for a bottle of stout; and to provide himself with food, charges 2s. 10d. for carrying a portmanteau, which we suppose is expended in his dinner. In his capacity of footman he suffers from the upstart arrogance of Joe, whose authority, however, is of short duration. In fear of Clinch, the detective (Mr. B. Thorne), Joe absconds into the bush; but Clinch is on his trail, and finally arrests him; but the colonial magistrate, General Monthermer, sets him free. Interest

is added to the action by admitting a heroine, who partakes both of savage and civil life, and who is called *Madeline* (Mrs. Watts), supposed at first to be the daughter of C. Moore, the storekeeper, and afterwards affiliated to the General. These perplexed relationships, which are brought out in dialogue rather than in action, are not rendered with clearness, and conduce nothing to the progress of the drama. The success of the work depends on the delineation of character, and the skill which is always evinced by this author in sustaining an animated conversation between two persons, who sometimes wander in search of topics in order to show the brilliancy of their wit or the extent of their learning. On the whole, the style of the drama is elegant, and well adapted for the appreciation of an educated audience; but it is not eminently dramatic, neither is it philosophic, though affecting a kind of worldly wisdom that in the playwright's estimation is at least a marketable article, if not the most precious of acquisitions. We have no expectation, however, that the new play will command an extended or prolonged popularity. A moderate success will, no doubt, be achieved; and this Mr. Telbin's scenery will of itself merit.

MUSICAL AND DRAMATIC GOSSIP.

At Mr. Ella's last meeting of the *Musical Union* Herr Auer played for the last time this season, with M. Jacquard, the graceful and solid violoncellist from Paris, and Herr Lubeck, the pianist. At the next concert, M. Rubinstein, we believe, will appear. As Mr. Ella aspires to guide his public by the synoptical analysis which accompanies his concerts, he must not take amiss a sentence or two regarding that of last Tuesday. Surely his remarks on the Fugue are inconsistent. We thoroughly agree with him in the matter of the two elaborate and illicit specimens in Beethoven's Sonatas, Op. 106 and Op. 110; but when he tells us that "there is no poetry in an instrumental fugue, however melodic may be the *tema* for solution" and that "the real effect of fugues can only be felt when large bodies of voices and instruments give distinct outlines to the mass of harmony perceptible in the contrast and variety of *timbre*," we wonder at his instancing the fugue *finale* of Mozart's Quartett in G, and Beethoven's third Razumouffsky Quartett in C, as effective; also that he should have signalized Herr Lubeck's rendering of one of Mendelssohn's organ Sonatas as something transcendent. And we take leave to believe that if his audience be what he represents it—of double-refined taste and intelligence—it might, in place of being "bored," find grace and interest in some of the stricter music of the kind, written for the *clavier* by Sebastian Bach. To change the subject—Is he aware that the fantastic article on "Il Quartetto," which he tells us, "was written some years ago at Venice," is merely an alteration and amplification of a passage in Bomet's "Life of Haydn"?

At Mr. Halle's Recital yesterday Schubert's Sonata, Op. 143, figured. There is no doubt that these noble, though somewhat overgrown, works are "safe" in England. Beethoven's last Sonata, with violoncello, in D major, also formed part of the scheme. The *adagio* in D minor is as noble as anything ever written by that noblest of instrumental composers. The fugue, like that to the great Sonata in B major, is confused, and all but impossible to perform.—The orchestral concert of Mr. W. Cusins has been given, with an excellent programme as usual. At this one of the features of interest was the appearance of his pupil, Miss Marian Buels, a young lady of remarkable gifts. Of his own Pianoforte Concerto, in A minor, we have already spoken, if we mistake not.—Besides these, the week has seen the concerts of Herr Krause and Herr Kuhe, the latter oriental in the prodigality of its programme,—and that of Madame Berger Lascelles and M. Berger. In this there was a fair sprinkling of "the music of the future."

There seems to be no end of *Ballad Concerts*; but the last of the present series of those organized by Mr. Bookey has been given. At this, Signor Bottesini played.

For the next *Philharmonic Concert* Mendelssohn's "Walpurgis Night" is announced, and Madame Arabella Goddard as solo player.

A "Warning Voice" in the *Times* points out that the practice of giving concerts in private houses, tickets for which are to be procured at the music-shops and libraries, as the law stands, is illegal, and subjects those concerned to penalty. It is high time that matters should be adjusted on more liberal grounds than those on which they stand at present.

Madame Lemmens-Sherrington must not be "let off" after having given such an excellent proof of readiness and steadiness, as she did by singing the other evening, for Mdlle. Lucca, in the overpowering "Don Carlo" of Signor Verdi. The closer we examine this opera, the less do we like it. —M. Gounod's "Romeo" is in rehearsal.

More signs of amateur enterprise and proficiency! A performance of Herr Schachner's oratorio, "Israel's Return from Babylon," will be given at Exeter Hall on the 3rd of next month, for a charity. Two of the principal parts will be sung by a Duchess and a Bishop's lady.

Herr Reinhäler's "Jephtha" (one of the best modern oratorios) is to be performed at a festival at Arnheim, in Holland; also, a new *Cantata*, "An die Musik," by Herr Grimm.

Dr. Wyde has been publishing some of his Gresham lectures (Booth), under the Della-Cruscan title of "Music in its Art-Mysteries." It is curious to notice, in his Preface, the complacency with which he assumes that his volume may meet the demand for analytical essays and critical information on the science, which he conceives pressing; forgetting the lectures of a former Gresham professor, Prof. Taylor, and those of more recent date, delivered by Mr. G. A. Macfarren, Mr. Hullab, and Mr. H. F. Chorley—each series differing from each, but the whole collectively representing no small amount of information. We do not find that he has here added much to the stock.

A large new organ, by Messrs. Bryceson, is about to be erected in the new Public Hall, Penzance.

The Eisteddfod is to be held at Carmarthen this year; but the Bards, Druids, and Ovates seem not to be in a flourishing plight at present, if the report of their preliminary meetings by a contemporary is to be relied on.

M. Dérivis, the redoubtable French singer, and Madame Vera-Lorini are among our latest musical arrivals.

We have condensed the following paragraph from one in the *Birmingham Daily Post*.—On the Octave Day of St. Philip Neri, the founder of the Oratorian Institute, a new musical Mass, composed expressly for the occasion by Mr. B. Joesbury, the organist of the church, was performed at the Oratory, Edgbaston. Although generally florid in character, and not altogether free from the theatrical phrases and cadences so much affected by the modern Italian school of Church music, Mr. Joesbury's work is remarkable for the conscientious care with which every part of the plan has been wrought out. Its performance produced a favourable impression.

Signor Mercadante's "Vestale," which contains some of the composer's best music, has been given at Venice with great success. The singing of a new tenor, Signor Paterno, has been most highly praised.

The week's news from Paris must be compressed within a paragraph. "L'Étoile du Nord" has been revived at the Opéra Comique.—The fragments of Mozart's "Oca del Cairo" have been produced at the Fantaisies Parisiennes. The critics are in royal state of bewilderment, who speak, as does the writer in the *Gazette Musicale*, of this as Mozart's first opera. —Mdlle. Grossi, that promising contralto, is engaged to appear at M. Bagier's Italian Opera during the next season. Madame Ristori is to give forthwith four representations there; these including her *Elisabetta* and her *Maria Stuarda*, a pair of contrasts such as no actress we can recall has previously to herself exhibited. —"Athalie," with Mendelssohn's choruses, under the careful direction of M. Pasdeloup, is to be revived at the Opéron. It seems as if while writing we saw before us the cheerful, almost boyish, delight of the composer, when the news of the success of a similar performance during his lifetime was

conveyed to him in a London concert-room: "No," he cried, with one of his never-to-be-forgotten smiles, "I can hardly believe it. My 'Athalie' at Paris!"—It is said that Mdlle. Artot will sing at St. Petersburg during the coming autumn season. The *Gazette Musicale* of Milan announces that Government has decided on withdrawing all theatrical subsidies. This is tantamount to the death-blow of Opera.—*Popular Concerts*, under the direction of Signor Mabellini (who is a very fair director), have been given at the Pagliano, Florence, made up of the music of Beethoven, Mendelssohn, and Signor Rossini.—It is rather rash to announce Fräulein Bettelheim as the best singer of the Vienna Opera, but under those colours does she figure as an artist at a series of concerts to be given at L'Athénée.—We are told that Mdlle. Lucca will not sing in America, as was reported.

"This week," says last week's *Orchestra*, "a great musical festival is taking place in New York. Here is the list of works to be performed: Rossini's 'Stabat Mater'; Handel's 'Messiah'; Mendelssohn's 'Lobgesang'; Ritter's 46th Psalm, written for the occasion; Haydn's 'Creation'; Mendelssohn's 'Elijah'; Beethoven's 'Eroica' Symphony, No. 3; Liszt's Preludes; Henselt's Concerto, for piano and orchestra; Mendelssohn's 'Fackeltanz,' for orchestra, military band, and drum corps; M. de Meyer's 'Marche Marocaine,' for orchestra and military band; Selections from 'L'Africaine,' for military band; and the Overtures to 'William Tell,' Rossini; 'Rienzi,' Wagner; 'Robespierre,' Litoff; 'Urbeline,' Wallace; 'John the Baptist,' Morgan (first time); 'Leopoldine,' Beethoven; 'Merry Wives of Windsor,' Nicolai. Also, Grand Selection from 'Star of the North,' for four pianos, arranged for the occasion by Mr. Alfred H. Pease."

Never was dramatist more resolute to have his rights than Scribe; and, when the number of his contributions to the theatre is counted up, the enormous fortune he left will surprise no one. "His price," says a late article in the *Gazette Musicale*, "at the Théâtre Français, at the Opéra, and at the Opéra Comique, was 1,000 francs an act. Meyerbeer used to regret that he could only obtain poems in five acts, wishing Scribe to cut his stories shorter; but Scribe stuck to his dues, which were to be augmented by the forfeit of 2,000 francs an act in case a work was not given at the time stipulated. Thus, for 'Les Huguenots' he received, at first, the fee of 5,000 francs; but Meyerbeer would not send in the score at the time agreed on, because the Opéra did not provide means of adequate execution, and so paid a forfeit of 30,000 francs, of which Scribe received one-third. Later, when Meyerbeer consented to give his opera, he claimed his forfeit back from the theatre; but the poet did not return his share. 'The Duke of Alba,' after having been offered to Signor Rossini, was given to Donizetti, who died, in consequence of which it was not played. But the management had no less to pay than the 5,000 francs by way of fee, and the 10,000 of forfeit; in all, 15,000 francs for an opera never represented."

MISCELLANEA

The Albanian Gospels.—The "complicated" character referred to by Dr. Hyde Clarke in his letter of the 1st inst., is that invented by Prof. Lepsius. An attempt is being made to give the Scriptures in this character, because a large proportion of the North Albanians are Roman Catholics, and do not read the Greek character. G.

Illustrations of Shakespeare.—Mr. Lewin's "Law of Trusts" is not the only law book to which "The Merchant of Venice" has furnished an illustration. In Mr. Haynes's "Outlines of Equity," the case of *Shylock v. Antonio* is cited to show the need of an equitable jurisdiction to give relief against the penalty of a bond. JOHN L. ROGET.

The Post Office and London Letters.—We learn from a letter addressed by Sir Cusack Roney to the newspapers, complaining of the Duke of Montrose, the Postmaster General, curtailing the time

of posting letters for the eleven daily deliveries in London without notice to the public, some interesting particulars respecting this important branch of the General Post Office Department. In 1801, the first year of the present century, the local letters—that is, the letters both posted and delivered within the metropolitan limits—were estimated to be about 3,200,000. In 1808 they had increased to 6,000,000, and in 1813 to 9,400,000; but in the following ten years they had advanced only to 10,500,000, that being the estimated number in 1823. They were almost stationary during the next ten years, notwithstanding the increase of population; indeed, they rather retrograded, their number in 1833 being estimated at only 10,200,000. In 1835 they rose to about 11,200,000. In 1839, the year before the introduction of the penny postage, they were 12,480,000. In 1840 they bounded suddenly to 20,372,000, and in 1844 they reached 27,000,000. In nine years afterwards (1853) they were 43,000,000. In 1855 London was divided for postal purposes into ten districts, by which very much more rapid delivery was obtained for local letters. The consequence was that in 1858, the third complete year after the alteration, local letters had risen to 58,404,000, and in 1862 to 71,691,000. In 1865 they were about 90,000,000, of which upwards of 16,000,000 were delivered in the districts in which they were posted. At the present time the average daily delivery of letters in London is about 560,000, of which about half are local and half from the provinces and abroad. The daily number of newspapers and book-packets delivered is about 55,000. Sir Cusack asserts that, if London correspondence continues to increase as it has in recent years, it will soon be necessary to have half-hourly collections and deliveries during certain parts of the day. He also alleges that London local letters are the most profitable that the Post Office handles, and that a very considerable portion of the total net revenue of the Department is derived from them.

Old Rome.—Letters from Rome speak of a discovery lately made there which has produced considerable sensation in the scientific and especially in the archaeological world. It is that of the famous Lupercal, held in such high veneration by the ancient Romans, from the most remote antiquity to the decline of paganism. In the time of Augustus, says the Report from which I borrow these details, the state of this quarter, which was covered with buildings, rendered it scarcely possible to recall its original appearance; but it was known that there was at the foot of the Palatine a thick forest, containing a large cavern, in which there were abundant springs of water. The tradition is that the cradle in which Romulus and Remus were carried by the Tiber, at that time overflowing, under a fig-tree. A she-wolf came and suckled the infants as they lay there, and retired afterwards within the cavern, which was consecrated to Pan, thenceforwards called the Lupercal. Even in the time of Augustus, and amidst the splendid imperial edifices which covered this neighbourhood, it was possible to see on the road which conducted to the circus the grotto where the springs gushed forth, and in a little temple close at hand a bronze group of the year 456 from the building of Rome, representing Romulus and Remus suckled by a wolf. Signor Gori, an advocate, on visiting the Cloaca Maxima of Tarquin, directed his attention to a very limpid stream of water which flowed from a lateral conduit, and after considerable investigation, guided by historical memorials, and his own deductions from them, found the celebrated cavern, near the present church of Sant' Anastasia. This grotto is divided into three very large compartments. This notice may be concluded by my stating that in the month of February, and after the winter solstice, the ancient Romans sacrificed to Pan in this cavern, and after the sacrifice, with nothing but a girdle round the loins, made of the skins of the animals that had been sacrificed, rushed through the neighbouring quarters, uttering furious cries.

H. W.

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